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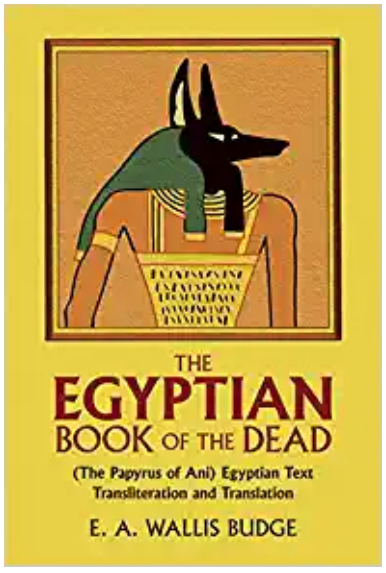
2023

1.1 April

1.1.1 The Egyptian Book of the Dead: Judgement and "The Weighing of the Heart." (2023-04-01 04:42)

[1]Carl Jung Depth Psychology Facebook Group



[2]The Egyptian Book of the Dead readable online

[3]Papyrus Paintings from the Book of the Dead

Osiris, lord of the dead and of rebirth. His green skin symbolizes rebirth

The [4]god [5]Osiris was believed to be the lord of the underworld. He was the first mummy as depicted in the [6]Osiris myth and he personified rebirth and life after death. The underworld was also the residence of various other gods along with Osiris.

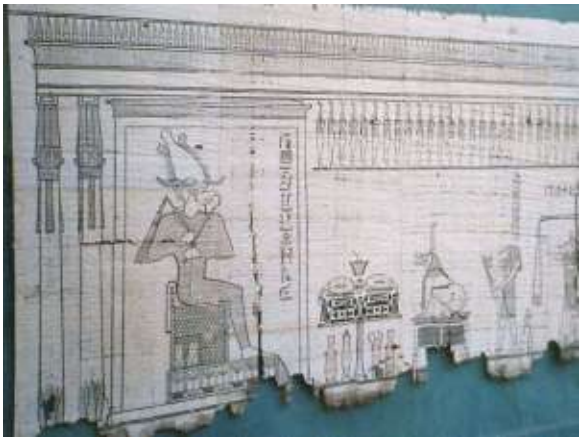
The family of Osiris. Osiris on a [7]lapis lazuli pillar in the middle, flanked by [8]Horus on the left and [9]Isis on the right ([10]Twenty-second Dynasty, [11]Louvre, [12]Paris)

Af or Afu (commonly known as Afu-Ra), the ram-headed form of Ra when traveling the Duat (the 12 hours of night and the underworld) on the Mesektet barque along with [13]Sia (left and front of barque) and [14]Heka (right and behind of barque), surrounded by the protective coiled serpent deity [15]Mehen.

[16]Anubis, [17]Thoth and [18]Ammit seen during the "[19]Weighing of the Heart".

Papyrus of Ani: some of the 42 Judges of Maat are visible, seated and in small size

Judgment scene from the [20]Book of the Dead from the Papyrus of [21]Hunefer. In the three scenes from the Book of the Dead (version from 1275 BCE) the deceased Hunefer is taken into the judgment hall by the jackal-headed [22]Anubis. The next scene is the weighing of his heart, with [23]Ammit awaiting the result and [24]Thoth recording. Next, the triumphant Hunefer, having passed the test, is presented by the falcon-headed [25]Horus to [26]Osiris, seated in his shrine with [27]Isis, [28]Nephthys and the [29]four sons of Horus. (19th Dynasty, c. 1300 BCE)



A section of the Egyptian [30]Book of the Dead that is written on papyrus, showing the [31]Weighing of the Heart in the Duat, where [32]Anubis can be seen on the far right. The scales are shown with the feather balance, and [33]Ammit awaits hearts that she must devour. The presence of [34]Osiris at the gateway to the paradise of [35]Aaru dates the papyrus to a late tradition of the myth.

The Papyrus of Ani

- **Homage to you, O you who have come as [36]Khepri**, Khepri the creator of the gods, you are seated on your throne, you rise up in the sky, illumining your mother [37]Nut, you are seated on your throne as the king of the gods.

  – A Hymn To Ra When He Rises In Heaven

- **Let there be prepared for me a seat in the boat of the Sun on the day wheron the god saileth.**

  – A Hymn To Ra When He Rises In Heaven

- Homage to you, O Bull of [38]Amentet, [39]Thoth the king of eternity is with me. I am the great god by the side of the divine boat, I have fought for you, I am one of those gods, those divine chiefs, who proved the truth-speaking of Osiris before his enemies on the day of the weighing of words. I am your kinsman Osiris.

  – The Coming Forth By Day

- **The heart of Osiris has in very truth been weighed, and his Heart-soul has borne testimony on his behalf; his heart has been found right by the trial in the Great Balance.** There has not been found any wickedness in him; he has not wasted the offerings which have been made in the temples; he has not committed any evil act; and he has not set his mouth in motion with words of evil whilst he was upon earth.

  – The Speech Of Thoth

- **There is no sin in my body. I have not spoken that which is not true knowingly, nor have I done anything with a false heart.** Grant you that I may be like to those favoured ones who are in your following, and that I may be an Osiris greatly favoured of the beautiful god, and beloved of the Lord of the Two Lands, I am Ra, who stablisheth those who praise him. I am the Knot of the god within the Aser tree, and my appearance is the appearance of Ra on this day. My hair is the hair of Nu. My face is the face of the Disk. My eyes are the eyes of [40]Hathor. My ears are the ears of [41]Up-uat.

  – Repulsing Slaughter In Hensu

- **I am he who protecteth you for millions of years.** Whether ye be denizens of heaven, or of the earth, or of the South, or of the North, or of the East, or of the West, the fear of me is in your bodies. I am he whose being has been wrought in his eye. **I shall not die again. My moment is in your bodies, but my forms are in my place of habitation. I am "He who cannot be known."** The Red Fiends have their faces directed against me. I am the unveiled one. **The period when the heavens were created for me and were enlarged the bounds of earth, and multiplied the progeny thereof, cannot be found out.** They shall fail and not be united again. By reason of the speech which I address to you, my name setteth itself apart from all things evil which are in the mouths of men. **I am he who rises and shines, a wall which comes out of a wall, an only One who proceedeth from an only One.** There is never a day that passeth without the things which appertain to him being therein; passing, passing, passing, passing. **Verily I say to you, I am the Plant which comes forth from [42]Nu, and my mother is [43]Nut.** Hail, my creator, I am he who has no power to walk, the Great Knot who dwells in Yesterday. The might of my strength is within my hand, I am not known by you, but I am he who knows you. I cannot be held in the hand, but I am he who can hold you in his hand. Hail, O Egg! Hail, O Egg! I am Horus who lives for millions of years, whose flame shines upon you, and bringeth your hearts to me. I am master of my throne. I advance at this season. I have opened a path. I have delivered myself from all evil things. **Hail, my Lord, who dost hasten through eternity, whose existence is for ever, Lord of Lords, King of Kings, Sovereign, King of the gods, who live in their shrine.**

  – Hymn To Osiris Khenti-Amenti Un-Nefer

- The Eye of Horus protects you, O Osiris Khenti-Amenti, and it keeps you in safety; it casts down headlong all your enemies for you, and all your enemies have fallen down headlong before you.

  - Hymn To Osiris Khenti-Amenti Un-Nefer

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;[45][2] [46]Ancient Greek: Ἄνουβις), also known as Inpu, Inpw, Jnpw, or Anpu in [47]Ancient Egyptian ([48]Coptic: ⲁⲛⲟⲩⲡ , romanized: *Anoup*) is the god of funerary rites, protector of graves, and guide to the [49]underworld, in [50]ancient Egyptian religion, usually depicted as a [51]canine or a man with a [52]canine head.

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;[54][2] [55]Ancient Greek: Ἄνουβις), also known as Inpu, Inpw, Jnpw, or Anpu in [56]Ancient Egyptian ([57]Coptic: ⲁⲛⲟⲩⲡ , romanized: *Anoup*) is the god of funerary rites, protector of graves, and guide to the [58]underworld, in [59]ancient Egyptian religion, usually depicted as a [60]canine or a man with a [61]canine head.

The lake of fire is a concept that appears in both the ancient Egyptian and Christian religions. In ancient Egypt, it appears as an obstacle on the journey through the underworld which can destroy or refresh the deceased. In Christianity, it is as a place of after-death punishment of the wicked.

La tombe de Sethi 1er (KV.17) (Vallée des Rois, Thèbes ouest) aa

1. https://www.facebook.com/groups/56536297291/
2. https://bookofthedead.book-lover.com/
3. https://timetrips.co.uk/book%20of%20the%20dead.htm
4. https://en.wikipedia.org/wiki/Ancient_Egyptian_deities
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11. https://en.wikipedia.org/wiki/Louvre
12. https://en.wikipedia.org/wiki/Paris
13. https://en.wikipedia.org/wiki/Sia_(god)
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28. https://en.wikipedia.org/wiki/Nephthys
29. https://en.wikipedia.org/wiki/Four_sons_of_Horus
30. https://en.wikipedia.org/wiki/Book_of_the_Dead

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36. https://en.wikipedia.org/wiki/Khepri
37. https://en.wikiquote.org/wiki/Nut_(goddess)
38. https://en.wikipedia.org/wiki/Amunet
39. https://en.wikipedia.org/wiki/Thoth
40. https://en.wikipedia.org/wiki/Hathor
41. https://en.wikipedia.org/wiki/Wepwawet
42. https://en.wikipedia.org/wiki/Nu_(mythology)
43. https://en.wikiquote.org/wiki/Nut_(goddess)
44. https://en.wikipedia.org/wiki/Help:IPA/English
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51. https://en.wikipedia.org/wiki/Canis
52. https://en.wikipedia.org/wiki/Cynocephaly
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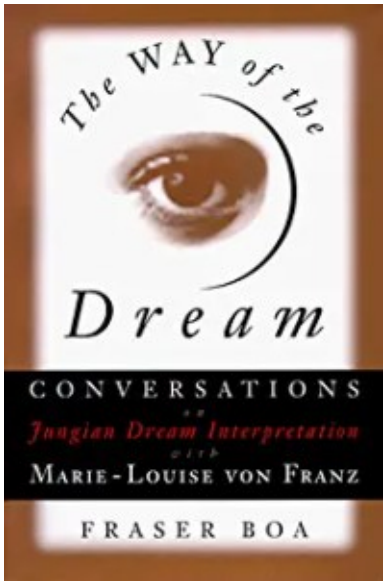
1.1.2 Marie-Louise von Franz: Slaying the Dragon (2023-04-03 06:36)

[1]Carl Jung Depth Psychology Facebook Group



[2]The Way of the Dream by Marie-Louise von Franz

Slaying the Dragon

Dr. von Franz, one of the most famous dragon slayers was the king of ancient Thebes, Oedipus Rex. The Oedipal myth has become a part of our everyday vocabulary. How did Oedipus overcome his mother complex?

The Oedipal myth is a very complicated thing, in spite of what the Freudians say, and cannot really be looked at separately from the Greek culture. In Greek traditions, a man had to overcome the mother demon. This encounter occurs in the Oedipal myth when Oedipus has to answer the riddle of the Sphinx, the Sphinx being a maternal mother demon, a devouring mother figure. He did it by giving a witty, intellectual answer.

That is one way certain men escape the devouring mother. They do not slay the dragon; they outwit the dragon. They build up a kind of mental, masculine realm of their own where their mothers cannot follow them. Nowadays, they might be the men who study theoretical physics and become very intelligent. In Greece, such an escape into the intellectual or scientific realm was accomplished by the society around Socrates and Plato. It was an escape into the pure men's society of philosophers and scientists where they would live among themselves. And we know that they were mostly homosexual, and that Socrates, for one, 'didn't get on with his wife, Xanthippe, at all. He had a very unhappy marriage.

In other words, in the Oedipal myth, the problem of the feminine and getting away from the mother are only seemingly achieved. There must be another round in the battle with the Great Mother. And that is what the Oedipus myth mirrors. Oedipus thinks he has answered the riddle of the Sphinx and happily goes off, believing he has outwitted her. But it is an illusion. She, by her evil witchlike behavior, has tricked him by pretending to commit suicide. "Now," he thinks, "I have overcome the mother with the powers of the mind. " But he is deceived. He simply runs into marrying his own mother, and consequently suffers the divine punishment bestowed on those who partake of incest. So this myth shows that a masculine, intellectual overcoming of the devouring powers of the unconscious is not enough. It has to be done by

the way one lives, not by the way one thinks.

For example, I once listened to the dream of a young man who was living still with his mama. He was twenty-nine years old and had never had a girl in his room. We seriously discussed the possibility of his getting a room outside his mother's home. He was terrified. He was a very sensitive, delicate boy, and his mother had a very brutal, strong personality, and he was just terrified of the moment he would have to tell mother, "Look here, I'm going to take a room outside, and I'm not going to live with you anymore. " When he was trying to make up his mind to move out, he dreamt that he had to slay the dragon. Though telling his mother that he had to move out seems like such a little thing to us, for him that was slaying the dragon. It was overcoming a monstrous neurotic difficulty within himself. His whole mother complex was involved, not only facing the scene with his actual mother, but overcoming also the inertia and the anxiousness of his own mother complex. His mother had sown in him an anxiousness, a fear of life. He had to overcome that terrific fear to make that step.

And that is an archetypal motif all over the world. The young man has to do the heroic deed of killing his mother, or the mother dragon, or the mother demon, which is his lethargy, or anxiety, or fear of living a masculine life. And it won't help the young man only to understand that he has a mother complex and that his neurotic symptoms come from his mother tie. He has to actually take the other room and stand the battle.

If he takes the other room, does he have to understand why he is doing it?

Yes, certainly. Otherwise at the next occasion, when he runs out of money, he moves back to mama again. Perhaps he might find a disagreeable landlady in his first room, so he moves back home again. It is vitally essential for him to understand why he separates from his mother, that it is not just a technical change in his life.

Many societies had rituals to help boys separate from the mother and enter into the world of men. Would you describe some of these passage rites? What was their function?

If we observe our own lives, we can see that aging is not a process of slowly getting older. We do not gradually evolve. It goes in jumps. Think, for instance, of the tremendous leap from childhood to adulthood which occurs at puberty. The awakening of sexuality going together with the awakening of religious longings and feelings of philosophical needs. Suddenly the child asks, "What is the meaning of life? Is there a God?" and so on. No one asks more profound philosophical questions than youngsters in puberty. At that age these are burning spiritual questions. As well, on the other side, they discover their own sexuality and experience all the fantasies involved with it.

Another big step occurs for women at menopause when the tremendous physiological change necessitates a readaptation to life. Not so visible, but now generally recognized, is the midlife crisis which men suffer. This very often becomes a marriage crisis. So you see, we do not gradually grow up and get old, but rather life moves in swift, crucial transitions.

Now, if there is a neurotic disposition or some other mental disease, it generally breaks out at these moments of transition. Then the personality is blasted apart or becomes psychologically sick. This was observed even by original man and therefore, in those societies, all the big transitions in life were accompanied by so-called rites de passage, rites of transition,

rituals to help people make the step over the threshold.

Funeral rites are one of these great rituals. The symbolic performances are to help the dead person get away from this earth into the beyond and also to aid the survivors in reestablishing their psychic balance. The ritual has really a therapeutic function; it protects man from the dangerous invasions of the unconscious. We have spoken before of how the unconscious world of fantasy can be very dangerous because it can pull us away from our adaptation to reality. The rituals provide a protection. By enacting, so to speak, a collective dream, we stop the unconscious fantasies from invading our personal lives. For example, a woman might lose her husband and mourn too much and sink into a deep depression. The funeral ritual comforts her and helps her to reestablish her role in life. That's why funeral rites in primitive societies often end with a great positive drunken feast and a lot of sexuality. By going through the ritual, they make an assertion of life, as if to say, "Now that is over and now we want to live again. "

And so all rituals on earth are healing gestures. They are symbolic performances which heal the psychic wounds and help us to make the great transitions in life. But through the activities of our missions and the giving up of our Christian rites we have destroyed the rituals, and more and more modern man is lost when he comes to such crucial situations as the death of a relative or making the step toward becoming adult or getting married. These are now the moments when modern people very often become neurotic or fall into a crisis. They can't make the step. Dreams at these times can be most helpful. Very often you can see that the healing dreams, the positive dreams, are helping to take the place of a ritual. They tell us what we need to know. For instance, somebody who has not been comforted by a meaningful funeral of a dead friend might dream of a wonderful feast together with that friend in the night. By attending to the dreams one is returning to· the original psychic source from which the ritual stemmed.

Now, so-called primitive societies have many of these rituals. The most famous, the one which has been studied most by ethnologists, is the ritual of initiation where the young men are initiated into the secrets of the tribal law and even the secrets of sexuality. They have to leave mother and their home; they are secluded in the bush; they are symbolically devoured by a maternal monster; they are reborn; they have to generally stand a lot of torture. They are sometimes also homosexually assaulted by the older men with the idea of injecting them with their masculinity. At the same time, they are instructed in the secret law of the tribe and its religious traditions. When a young man has undergone all this ritual of transition, he is a full member of the tribe. He is a man. Many tribes call the ones who are afraid, or for some other reason not initiated, an animal. They say, "He's not initiated, he's an animal," meaning he is still with the motlier. He has remained in an unconscious animal condition. He. has not taken the step necessary to become a human being.

Are there any societies that don't have these rites of initiation, where men do not break the dependent relationship with the mother?

Well, we have not many sociological matriarchies. But I once read a book about a South American Indian tribe where there was actually a sociological (not religious but sociological) matriarchy. There the women were happy, fat whores ordering the men about, and the men were lean, submissive, nervous creatures who planted the fields and did the work for the women. On the positive side, there was earthly wealth and gratification of sexual drives. But on the negative side, there was no spirit whatsoever. It was a world of total stupidity, of only

living; living very agreeably, but no thinking, no idea of spiritual realization at all. And the men, accordingly, were unhappy, submissive, rather poor creatures.

You've just reminded me of an article I read recently in which an American journalist satirically described North American society in a very similar way. He said it is producing women who are jackhammers and men who are wimps.

There is a certain danger that we may develop in that direction and just end up like that Indian tribe. But generally, these things balance back and forth. There will be another generation of men who will, in male protest, put things into a middle position-or try to put things into a middle position. The ideal seems to be that neither men dominate nor women dominate, but that there is a kind of equal relationship. A balance of opposites.

That same balance of power is exactly what the unconscious is striving for in the psyche of the individual. This next dream illustrates the tremendous power of the mother complex and the struggle involved in a man freeing his anima from the black moods of the devouring mother.

The transformation of this beautiful black woman on a hot summer day reminds one of a very old tradition. The Songs of Solomon begin: "I am black, but comely, 0 ye daughters of Jerusalem. " There we have the black Shulamite who is later transformed, according to medieval tradition, into a white woman. She is redeemed by Christ, her bridegroom, into becoming a white woman. This motif has also played a tremendous role in the legend of the Queen of Sheba, who was the ancestress of the Ethiopian kings. She is a black woman who came to meet Solomon and was identified with the Shulamite of the Songs of Solomon. She was a black woman who was the beloved of a white man. A white man meeting with a black woman and transform ing her over time into a white woman has always fascinated Western mythology.

The same motif exists also in the grail legend, where Gamuret marries Belacane. Their son is Feirefis, best friend and half brother of Perceval. He is speckled black and white, a mixing of black and white, the mixing of the opposites of the light and the dark .

In the alchemical tradition, the transformation of the Shulamite or the Queen of Sheba also plays a tremendous role. One of the recurring fantasies of the alchemists was that the matter which they wanted to transform into gold was initially black. They compared it to a black woman who then takes off her skin or black garment and is transformed into pure gold. Notice that in this dream the woman's skin is golden white under the black.

The black garment represents a typical feature of the undeveloped inner anima figure. Just as we shall see that the animus in women is sometimes destructive and negative, the black anima is relatively negative in a man. The black anima indicates that his whole capacity to love is mostly autoerotic. When a man has not developed his anima, his feminine side, he is generally very narcissistic. That's what a women painfully feels when a man is meowing under her window like a tomcat. He really loves his own fantasy. He loves his own being in love, but that's a long way from learning to love her and not merely enjoying his own being in love. And often in literature, a young man, when he first discovers the experience of love, is completely autoerotic. It is a fantasy out of which, through a painful development, he has to learn to love the woman, not as the object of his romantic fantasies, but as a human partner.

The peeling of the skin of the black female and the transformation into a white golden anima is the transformation of the loving capacities of a man, the transformation of his Eros from a primitive autoerotic fantasy into a true human capacity for love.

As soon as this transformation takes place, he then is attacked by primitives who want the woman to remain black and stay with the blacks in a black village in the jungle, which would mean the dreamer would lose his relationship with her. This shows the regressive power of the mother complex. He has a strong primitive tendency to relapse again into the old attitude. But the dreamer can successfully fight it off.

It has been said that in our society the woman most in need of liberation is the woman within every man. I've dreamt of all types of women: old and young, thin and fat, virgins and prostitutes, ugly and beautiful . . . my sister, my mother. I've even had dreams about you. How can a man make sense out of the profusion of forms his femininity takes in his dreams?

The anima has many stages and embraces a great range of p8ychological facts. Jung said there were four major images of the anima: Eve, Helen Mary; and Sophia, the wisdom of God.

Eve would he the biological woman, and when she appears as a man's anima she would be biological sex, physical attraction, mother hood, the image of the ordinary attractive female. Helen is on a higher stage. She would represent the hetaira of the Greeks, their form of the geisha. She represents cultivated women with whom one can have not only a sexual adventure, but also exchange poetry and have philosophi cal conversations. She would be the spiritual companion companionship together with romantic sex. The next stage is the anima figure in Christianity. She is the Virgin Mary, who is the highest form of spirituality, hut a bit too one-sidedly high up. The Virgin Mary is lacking the dark Eve side of woman, the earthy shadow side, the more biological, wider, more natural side of the anima. So she is a bit too lofty an ideal. Therefore, the fourth stage, the wisdom of God, is, as Jung smilingly noted, a comedown, because wisdom is not such a virtuous spirituality. Wisdom is closer to life. It is present when a man knows how to love women and knows how to relate to women and has wisdom at the same time, a wisdom which protects him from their devouring side. The highest form of love is also something with a grain of salt in it.

What do you mean by that?

I won't say.

Psychologically, how do you explain love?

I flatly refuse to explain that! It's above me. The Way of the Dream, Page 98 -108

1. https://www.facebook.com/groups/56536297291/
2. https://www.amazon.com/Way-Dream-Conversations-Interpretation-Marie-Louise/dp/1570620369/ref=sr_1_1?crid=1EHHLBOLKO9NL&keywords=marie-Louise+von+franz+the+way+o

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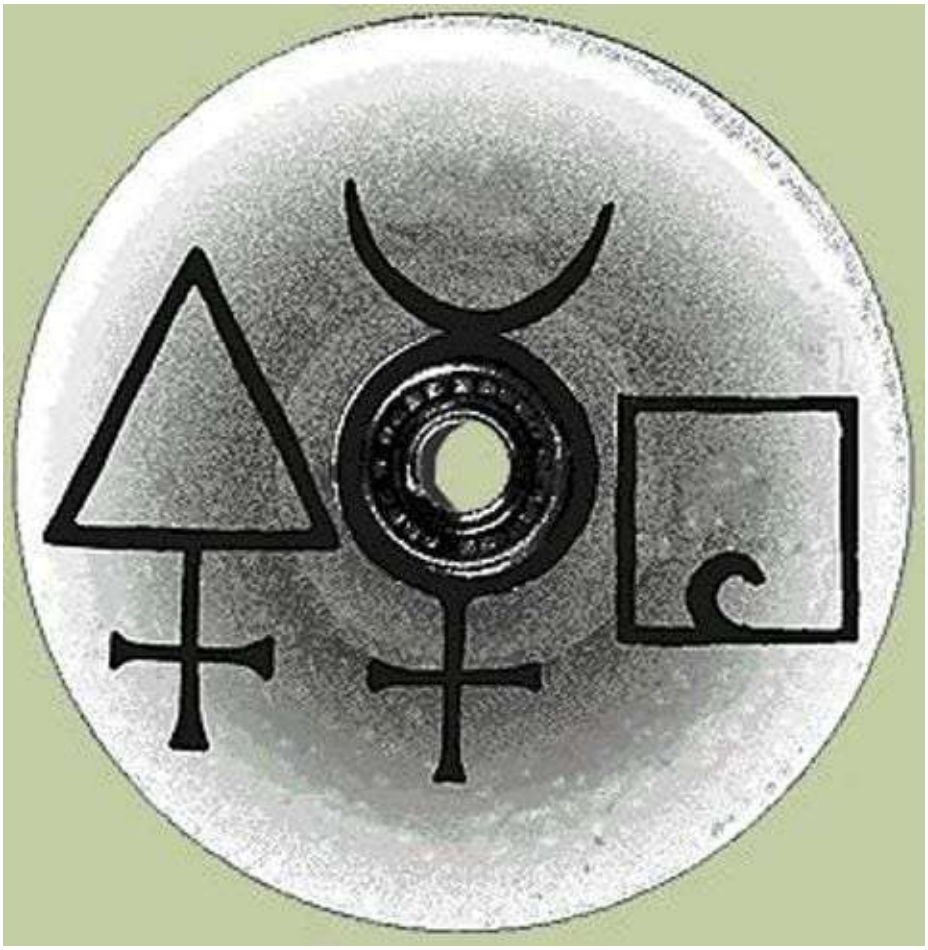
1.1.3 Salt as the Arcane Substance (2023-04-04 09:14)

[1]Carl Jung Depth Psychology Facebook Group



SAL

Salt as the Arcane Substance

[234] In this section I shall discuss not only salt but a number of symbolisms that are closely connected with it, such as the bitterness of the sea, sea-water and its baptismal quality, which in turn relates it to the Red Sea. I have included the latter in the scope of my observations but not the symbol of the sea as such. Since Luna symbolizes the unconscious, Sal, as one of its attri butes, is a special instance of the lunar symbolism. This explains the length of the present entire chapter: extensive digressions are necessary in order to do justice to the various aspects of the unconscious that are expressed by salt, and at the same time to explain their psychological meaning.

[235] Owing to the theory of correspondentia, regarded as axiomatic in the Middle Ages, the principles of each of the four worlds the intelligible or divine, the heavenly, the earthly, and the infernal379corresponded to each other. Usually, however, there was a division into three worlds to correspond with the Trinity: heaven, earth, hell.380 Triads were also known in alchemy. From the time of Paracelsus the most important triad was Sulphur-Mercurius-Sal, which was held to correspond with the Trinity. Georg von Welling, the plagiarist of Johann Rudolf Glauber, still thought in 1735 that his triad of fire, sun, and salt381 was in its root entirely one thing.382 The use of the Trinity formula in alchemy is so common that further documentation is unnecessary. A subtle feature of the Sulphur-Mercurius-Sal formula is that the central figure, Mercurius, is by nature androgynous and thus partakes both of the masculine red sulphur and of the lunar salt.383 His equivalent in the celestial realm is the planetary pair Sol and Luna, and in the intelligible realm Christ in his mystical androgyny, the man encompassed by the woman,384 i.e., sponsus and sponsa (Ecclesia). Like the Trinity, the alchemical triunity is a quaternity in disguise owing to the duplicity of the central figure: Mercurius is not only split into a masculine and a feminine half, but is the poisonous dragon and at the same time the heavenly lapis. This makes it clear that the dragon is analogous to the devil and the lapis to Christ, in accordance with the ecclesiastical view of the devil as an autonomous counterpart of Christ. Furthermore, not only the dragon but the negative aspect of sulphur, namely sulphur comburens, is identical with the devil, as Glauber says: Verily, sulphur is the true black devil of hell, who can be conquered by no element save by salt alone.385 Salt by contrast is a light substance, similar to the lapis, as we shall see.

[236] From all this we get the following schema:

[237] Here we have another of those well-known quaternities of opposites which are usually masked as a triad, just as the Christian Trinity is able to maintain itself as such only by eliminating the fourth protagonist of the divine drama. If he were included there would be, not a Trinity, but a Christian Quaternity. For a long time there had been a psychological need for this, as is evident from the medieval pictures of the Assumption and Coronation of the Virgin; it was also responsible for elevating her to the position of mediatrix, corresponding to Christs position as the mediator, with the difference that Mary only transmits grace but does not generate it. The recent promulgation of the dogma of the Assumption emphasizes the taking up not only of the soul but of the body of Mary into the Trinity, thus making a dogmatic reality of those medieval representations of the quaternity which are constructed on the following pattern:

Only in 1950, after the teaching authority in the Church had long deferred it, and almost a century after the declaration of the dogma of the Immaculate Conception, did the Pope, moved by a growing wave of popular petitions,386 feel compelled to declare the Assumption as a revealed truth. All the evidence shows that the dogmatization was motivated chiefly by the religious need of the Catholic masses. Behind this stands the archetypal numen of feminine deity,387 who, at the Council of Ephesus in 431, imperiously announced her claim to the title of Theotokos (God-bearer), as distinct from that of a mere Anthropotokos (man-bearer) accorded to her by the Nestorian rationalists.

[238] The taking up of the body had long been emphasized as an historical and material event, and the alchemists could therefore make use of the representations of the Assumption in describing the glorification of matter in the opus. The illustration of this process in Reusners Pandora388 shows, underneath the coronation scene, a kind of shield between the emblems of Matthew and Luke, on which is depicted the extraction of Mercurius from the prima materia. The extracted spirit appears in monstrous form: the head is surrounded by a halo, and reminds us of the traditional head of Christ, but the arms are snakes and the lower half of the body resembles a stylized fishs tail.389 This is without doubt the anima mundi who has been freed from the shackles of matter, the filius macrocosmi or Mercurius-Anthropos, who, because of his double nature, is not only spiritual and physical but unites in himself the morally highest and lowest.390 The illustration in Pandora points to the great secret which the alchemists dimly felt was implicit in the Assumption. The proverbial darkness of sublunary matter has always been associated with the prince of this world, the devil. He is the metaphysical figure who is excluded from the Trinity but who, as the counterpart of Christ, is the sine qua non of the drama of redemption.391 His equivalent in alchemy is the dark side of Mercurius duplex and, as we saw, the active sulphur. He also conceals himself in the poisonous dragon, the preliminary, chthonic form of the lapis aethereus. To the natural philosophers of the Middle Ages, and to Dorn in particular, it was perfectly clear that the triad must be complemented by a fourth, as the lapis had always been regarded as a quaternity of elements. It did not disturb them that this would necessarily involve the evil spirit. On the contrary, the dismemberment and self-devouring of the dragon probably seemed to them a commendable operation. Dorn, however, saw in the quaternity the absolute opposite of the Trinity, namely the female principle, which seemed to him of the devil, for which reason he called the devil the four-horned serpent. This insight must have given him a glimpse into the core of the problem.392 In his refutation he identified woman with the devil because of the number two, which is characteristic of both. The devil, he thought, was the binarius itself, since it was created on the second day of Creation, on Monday, the day of the moon, on which God failed to express his pleasure, this being the day of doubt and separation.393 Dorn puts into words what is merely hinted at in the Pandora illustration.

[239] If we compare this train of thought with the Christian quaternity which the new dogma has virtually produced (but has not defined as such), it will immediately be apparent that we have here an upper quaternio which is supraordinate to mans wholeness and is psychologically comparable to the Moses quaternio of the Gnostics.394 Man and the dark abyss of the world, the deus absconditus, have not yet been taken up into it. Alchemy, however, is the herald of a still-unconscious drive for maximal integration which seems to be reserved for a distant future, even though it originated with Origens doubt concerning the ultimate fate of the devil.395

[240] In philosophical alchemy, salt is a cosmic principle. According to its position in

the quaternity, it is correlated with the feminine, lunar side and with the upper, light half. It is therefore not surprising that Sal is one of the many designations for the arcane substance. This connotation seems to have developed in the early Middle Ages under Arabic influence. The oldest traces of it can be found in the Turba, where salt-water and sea-water are synonyms for the aqua permanens,396 and in Senior, who says that Mercurius is made from salt.397 His treatise is one of the earliest authorities in Latin alchemy. Here Sal Alkali also plays the role of the arcane substance, and Senior mentions that the dealbatio was called salsatura (marination).398 In the almost equally old Allegoriae sapientum the lapis is described as salsus (salty).399 Arnaldus de Villanova (1235?1313) says: Whoever possesses the salt that can be melted, and the oil that cannot be burned, may praise God.400 It is clear from this that salt is an arcane substance. The Rosarium, which leans very heavily on the old Latin sources, remarks that the whole secret lies in the prepared common salt,401 and that the root of the art is the soap of the sages (sapo sapientum), which is the mineral of all salts and is called the bitter salt (sal amarum).402 Whoever knows the salt knows the secret of the old sages.403 Salts and alums are the helpers of the stone.404 Isaac Hollandus calls salt the medium between the terra sulphurea and the water. God poured a certain salt into them in order to unite them, and the sages named this salt the salt of the wise.405

[241] Among later writers, salt is even more clearly the arcane substance. For Mylius it is synonymous with the tincture;406 it is the earth-dragon who eats his own tail, and the ash, the diadem of thy heart.407 The salt of the metals is the lapis.408 Basilius Valentinus speaks of a sal spirituale.409 It is the seat of the virtue which makes the art possible,410 the most noble treasury,411 the good and noble salt, which though it has not the form of salt from the beginning, is nevertheless called salt; it becomes impure and pure of itself, it dissolves and coagulates itself, or, as the sages say, locks and unlocks itself;412 it is the quintessence, above all things and in all creatures.413 The whole magistery lies in the salt and its solution.414 The permanent radical moisture consists of salt.415 It is synonymous with the incombustible oil,416 and is altogether a mystery to be concealed.417

[242] As the arcane substance, it is identified with various synonyms for the latter. Above all it is an ens centrale. For Khunrath salt is the physical centre of the earth.418 For Vigenerus it is a component of that virginal and pure earth which is contained in the centre of all composite elementals, or in the depths of the same.419 Glauber calls salt the concentrated centre of the elements.420

[243] Although the arcane substance is usually identified with Mercurius, the relation of salt to Mercurius is seldom mentioned. Senior, as we noted, says that by divers operations Mercurius is made from salt,421 and Khunrath identifies Mercurius with common salt.422 The rarity of the identification strikes us just because the salt of the wise really implies its relation to Mercurius. I can explain this only on the supposition that salt did not acquire its significance until later times and then at once appeared as an independent figure in the Sulphur-Mercurius-Sal triad.

[244] Salt also has an obvious relation to the earth, not to the earth as such, but to our earth, by which is naturally meant the arcane substance.423 This is evident from the afore-mentioned identification of salt with the earth-dragon. The full text of Mylius runs:

What remains below in the retort is our salt, that is, our earth, and it is of a black colour, a dragon that eats his own tail. For the dragon is the matter that remains behind after the distillation of water from it, and this water is called the dragons tail, and the dragon is its

blackness, and the dragon is saturated with his water and coagulated, and so he eats his tail.424

The rarely mentioned relation of salt to the nigredo425 is worth noting here, for because of its proverbial whiteness salt is constantly associated with the albedo. On the other hand we would expect the close connection between salt and water, which is in fact already implicit in the sea-water. The aqua pontica plays an important role as a synonym for the aqua permanens, as also does mare (sea). That salt, as well as Luna, is an essential component of this is clear from Vigenerus: There is nothing wherein the moisture lasts longer, or is wetter, than salt, of which the sea for the most part consists. Neither is there anything wherein the moon displays her motion more clearly than the sea, as can be seen . . . from its ebb and flow. Salt, he says, has an inexterminable humidity, and that is the reason why the sea cannot be dried up.426 Khunrath identifies the femina alba or candida with the crystalline salt, and this with the white water.427 Our water cannot be made without salt,428 and without salt the opus will not succeed.429 According to Rupescissa (ca. 1350), salt is water, which the dryness of the fire has coagulated.430

1. The Bitterness

[245] Inseparable from salt and sea is the quality of amaritudo, bitterness. The etymology of Isidore of Seville was accepted all through the Middle Ages: Mare ab amaro.431 Among the alchemists the bitterness became a kind of technical term. Thus, in the treatise Rosinus ad Euthiciam,432 there is the following dialogue between Zosimos and Theosebeia: This is the stone that hath in it glory and colour. And she: Whence cometh its colour? He replied: From its exceeding strong bitterness. And she: Whence cometh its bitterness and intensity? He answered: From the impurity of its metal. The treatise Rosinus ad Sarratantam episcopum433 says: Take the stone that is black, white, red, and yellow, and is a wonderful bird that flies without wings in the blackness of the night and the brightness of the day: in the bitterness that is in its throat the colouring will be found. Each thing in its first matter is corrupt and bitter, says Ripley. The bitterness is a tincturing poison.434 And Mylius: Our stone is endowed with the strongest spirit, bitter and brazen (aeneus);435 and the Rosarium mentions that salt is bitter because it comes from the mineral of the sea.436 The Liber Alze437 says: O nature of this wondrous thing, which transforms the body into spirit! . . . When it is found alone it conquers all things, and is an excellent, harsh, and bitter acid, which transmutes gold into pure spirit.438

[246] These quotations clearly allude to the sharp taste of salt and sea-water. The reason why the taste is described as bitter and not simply as salt may lie first of all in the inexactness of the language, since amarus also means sharp, biting, harsh, and is used metaphorically for acrimonious speech or a wounding joke. Besides this, the language of the Vulgate had an important influence as it was one of the main sources for medieval Latin. The moral use which the Vulgate consistently makes of amarus and amaritudo gives them, in alchemy as well, a nuance that cannot be passed over. This comes out clearly in Ripleys remark that each thing in its first matter is corrupt and bitter. The juxtaposition of these two attri butes indicates the inner connection between them: corruption and bitterness are on the same footing, they denote the state of imperfect bodies, the initial state of the prima materia. Among the best known synonyms for the latter are the chaos and the sea, in the classical, mythological sense denoting the beginning of the world, the sea in particular being conceived as the

, matrix of all creatures.439 The prima materia is often called aqua pontica. The salt that comes from the mineral of the sea is by its very nature bitter, but the bitterness is due also to the impurity of the imperfect body. This apparent contradiction is explained by the report of Plutarch that the Egyptians regarded the sea as something impure and untrustworthy (

), and as the domain of Typhon (Set); they called salt the spume of Typhon.440 In his Philosophia reformata, Mylius mentions sea-spume together with the purged or purified sea, rock-salt, the bird, and Luna as equivalent synonyms for the lapis occultus.441 Here the impurity of the sea is indirectly indicated by the epithets purged or purified. The sea-spume is on a par with the salt andof particular interestwith the bird, naturally the bird of Hermes, and this throws a sudden light on the above passage from Rosinus, about the bird with bitterness in its throat. The bird is a parallel of salt because salt is a spirit,442 a volatile substance, which the alchemists were wont to conceive as a bird.

[247] As the expulsion of the spirit was effected by various kinds of burning (combustio, adustio, calcinatio, assatio, sublimatio, incineratio, etc.), it was natural to call the end-product ashagain in a double sense as scoria, faex, etc., and as the spirit or bird of Hermes. Thus the Rosarium says: Sublime with fire, until the spirit which thou wilt find in it [the substance] goeth forth from it, and it is named the bird or the ash of Hermes. Therefore saith Morienus: Despise not the ashes, for they are the diadem of thy heart, and the ash of things that endure.443 In other words, the ash is the spirit that dwells in the glorified body.

[248] This bird or spirit is associated with various colours. At first the bird is black, then it grows white feathers, which finally become coloured.444 The Chinese cousin of the avis Hermetis, the scarlet bird, moults in a similar way.445 We are told in the treatise of Wei Po-yang: The fluttering Chu-niao flies the five colours.446 They are arranged as follows:

[249] Earth occupies the central position as the fifth element, though it is not the quintessence and goal of the work but rather its basis, corresponding to terra as the arcane substance in Western alchemy.447

[250] As regards the origin and meaning of the avis Hermetis, I would like to mention the report of Aelian that the ibis is dear to Hermes, the father of words, since in its form it resembles the nature of the Logos; for its blackness and swift flight could be compared to the silent and introverted [

] Logos, but its whiteness to the Logos already uttered and heard, which is the servant and messenger of the inner word.448

[251] It is not easy for a modern mind to conceive salt, a cold-damp, lunar-terrestrial substance, as a bird and a spirit. Spirit, as the Chinese conceive it, is yang, the fiery and dry element, and this accords with the views of Heraclitus as well as with the Christian concept

of the Holy Ghost as tongues of fire. Luna, we have seen, is unquestionably connected with mens, manas, mind, etc. But these connections are of a somewhat ambiguous nature. Although the earth can boast of an earth-spirit and other daemons, they are after all spirits and not spirit. The cold side of nature is not lacking in spirit, but it is a spirit of a special kind, which Christianity regarded as demonic and which therefore found no acclaim except in the realm of the magical arts and sciences. This spirit is the snake-like Nous or Agathodaimon, which in Hellenistic syncretism merges together with Hermes. Christian allegory and iconography also took possession of it on the basis of John 3 : 14: And as Moses lifted up the serpent in the wilderness, even so must the Son of man be lifted up. The mercurial serpent or spirit Mercurius is the personification and living continuation of the spirit who, in the prayer entitled the Secret Inscription in the Great Magic Papyrus of Paris, is invoked as follows:

Greetings, entire edifice of the Spirit of the air, greetings, Spirit that penetratest from heaven to earth, and from earth, which abideth in the midst of the universe, to the uttermost bounds of the abyss, greetings, Spirit that penetratest into me, and shakest me. . . . Greetings, beginning and end of irremovable Nature, greetings, thou who revolvest the elements that untiringly render service, greetings, brightly shining sun, whose radiance ministereth to the world, greetings, moon shining by night with disc of fickle brilliance, greetings, all ye spirits of the demons of the air. . . . O great, greatest, incomprehensible fabric of the world, formed in a circle! . . . dwelling in the aether, having the form of water, of earth, of fire, of wind, of light, of darkness, star-glittering, damp-fiery-cold Spirit! [

].449

[252] Here is a magnificent description of a spirit that is apparently the exact opposite of the Christian pneuma. This antique spirit is also the spirit of alchemy, which today we can interpret as the unconscious projected into heavenly space and external objects. Although declared to be the devil by the early Christians, it should not be identified outright with evil; it merely has the uncomfortable quality of being beyond good and evil, and it gives this perilous quality to anyone who identifies with it, as we can see from the eloquent case of Nietzsche and the psychic epidemic that came after him. This spirit that is beyond good and evil is not the same as being six thousand feet above good and evil, but rather the same distance below it, or better, before it. It is the spirit of the chaotic waters of the beginning, before the second day of Creation, before the separation of the opposites and hence before the advent of consciousness. That is why it leads those whom it overcomes neither upwards nor beyond, but back into chaos. This spirit corresponds to that part of the psyche which has not been assimilated to consciousness and whose transformation and integration are the outcome of a long and wearisome opus. The artifex was, in his way, conscious enough of the dangers of the work, and for this reason his operations consisted largely of precautions whose equivalents are the rites of the Church.

[253] The alchemists understood the return to chaos as an essential part of the opus. It was the stage of the nigredo and mortificatio, which was then followed by the purgatorial fire and the albedo. The spirit of chaos is indispensable to the work, and it cannot be distinguished from the gift of the Holy Ghost any more than the Satan of the Old Testament can be distinguished from Yahweh. The unconscious is both good and evil and yet neither, the matrix of all potentialities.

[254] After these remarkswhich seemed to me necessaryon the salt-spirit, as Khunrath calls it, let us turn back to the amaritudo. As the bitter salt comes from the impure sea, it is understandable that the Gloria mundi should call it mostly black and evil-smelling in the beginning.450 The blackness and bad smell, described by the alchemists as the stench of the graves, pertain to the underworld and to the sphere of moral darkness. This impure quality is common also to the corruptio, which, as we saw, Ripley equates with bitterness. Vigenerus describes salt as corruptible, in the sense that the body is subject to corruption and decay and does not have the fiery and incorruptible nature of the spirit.451

[255] The moral use of qualities that were originally physical is clearly dependent, particularly in the case of a cleric like Ripley, on ecclesiastical language. About this I can be brief, as I can rely on Rahners valuable Antenna Crucis II: Das Meer der Welt. Here Rahner brings together all the patristic allegories that are needed to understand the alchemical symbolism. The patristic use of mare is defined by St. Augustine: Mare saeculum est (the sea is the world).452 It is the essence of the world, as the element . . . subject to the devil. St. Hilary says: By the depths of the sea is meant the seat of hell.453 The sea is the gloomy abyss, the remains of the original pit,454 and hence of the chaos that covered the earth. For St. Augustine this abyss is the realm of power allotted to the devil and demons after their fall.455 It is on the one hand a deep that cannot be reached or comprehended456 and on the other the depths of sin.457 For Gregory the Great the sea is the depths of eternal death.458 Since ancient times it was the abode of water-demons.459 There dwells Leviathan (Job 3 : 8),460 who in the language of the Fathers signifies the devil. Rahner documents the patristic equations: diabolus = draco = Leviathan = cetus magnus = aspis (adder, asp) = draco.461 St. Jerome says: The devil surrounds the seas and the ocean on all sides.462 The bitterness of salt-water is relevant in this connection, as it is one of the peculiarities of hell and damnation which must be fully tasted by the meditant in Loyolas Exercises. Point 4 of Exercise V says he must, in imagination, taste with the taste bitter things, as tears, sadness, and the worm of conscience.463 This is expressed even more colourfully in the Spiritual Exercises of the Jesuit Sebastian Izquierdo (1686): Fourthly, the taste will be tormented with a rabid hunger and thirst, with no hope of alleviation; and its food will be bitter wormwood, and its drink water of gall.464

1. The Red Sea

[256] It might almost be one of the alchemical paradoxes that the Red Sea, in contrast to the significance ordinarily attached to mare, is a term for the healing and transforming baptismal water,465 and is thus an equivalent of the alchemical aqua pontica. St. Augustine says, The Red Sea signifies baptism;466 and, according to Honorius of Autun, the Red Sea is the baptism reddened by the blood of Christ, in which our enemies, namely our sins, are drowned.467

[257] We must also mention the Peratic interpretation of the Red Sea. The Red Sea drowned the Egyptians, but the Egyptians were all non-knowers (

). The exodus from Egypt signifies the exodus from the body, which is Egypt in miniature, being the incarnation of sinfulness, and the crossing (

)468 of the Red Sea is the crossing of the water of corruption, which is Kronos. The other side of the Red Sea is the other side of Creation. The arrival in the desert is a genesis outside of generation (

). There the gods of destruction and the god of salvation are all together.469 The Red Sea is a water of death for those that are unconscious, but for those that are conscious it is a baptismal water of rebirth and transcendence.470 By unconscious are meant those who have no gnosis, i.e., are not enlightened as to the nature and destiny of man in the cosmos. In modern language it would be those who have no knowledge of the contents of the personal and collective unconscious. The personal unconscious is the shadow and the inferior function,471 in Gnostic terms the sinfulness and impurity that must be washed away by baptism. The collective unconscious expresses itself in the mythological teachings, characteristic of most mystery religions, which reveal the secret knowledge concerning the origin of all things and the way to salvation. Unconscious people who attempt to cross the sea without being purified and without the guidance of enlightenment are drowned; they get stuck in the unconscious and suffer a spiritual death in so far as they cannot get beyond their one-sidedness. To do this they would have to be more conscious of what is unconscious to them and their age, above all of the inner opposite, namely those contents to which the prevailing views are in any way opposed. This continual process of getting to know the counterposition in the unconscious I have called the transcendent function,472 because the confrontation of conscious (rational) data with those that are unconscious (irrational) necessarily results in a modification of standpoint. But an alteration is possible only if the existence of the other is admitted, at least to the point of taking conscious cognizance of it. A Christian of today, for instance, no longer ought to cling obstinately to a one-sided credo, but should face the fact that Christianity has been in a state of schism for four hundred years, with the result that every single Christian has a split in his psyche. Naturally this lesion cannot be treated or healed if everyone insists on his own standpoint. Behind those barriers he can rejoice in his absolute and consistent convictions and deem himself above the conflict, but outside them he keeps the conflict alive by his intransigence and continues to deplore the pig-headedness and stiff-neckedness of everybody else. It seems as if Christianity had been from the outset the religion of chronic squabblers, and even now it does everything in its power never to let the squabbles rest. Remarkably enough, it never stops preaching the gospel of neighbourly love.

[258] We should get along a lot better if we realized that the majority views of others are condoned by a minority in ourselves. Armed with this psychological insight, which today no longer has the character of revelation since common sense can grasp it, we could set out on the road to the union of the opposites and would then, as in the Peratic doctrine, come to the place where the gods of destruction and the god of salvation are together. By this is obviously meant the destructive and constructive powers of the unconscious. This coincidentia oppositorum forms a parallel to the Messianic state of fulfilment described in Isaiah 11 : 6ff. and 35 : 5ff., though with one important difference: the place of genesis outside of generationpresumably an opus contra naturam is clearly not paradise but

the desert and the wilderness. Everyone who becomes conscious of even a fraction of his unconscious gets outside his own time and social stratum into a kind of solitude, as our

text remarks. But only there is it possible to meet the god of salvation. Light is manifest in the darkness, and out of danger the rescue comes. In his sermon on Luke 19: 12 Meister Eckhart says: And who can be nobler than the man who is born half of the highest and best the world has to offer, and half of the innermost ground of Gods nature and Gods loneliness? Therefore the Lord speaks in the prophet Hosea: I will lead the noble souls into the wilderness, and speak into their hearts. One with the One, One from the One, and in the One itself the One, eternally!473

[259] I have gone into this Hippolytus text at some length because the Red Sea was of special significance to the alchemists. Sermo LXII of the Turba mentions the Tyrian dye, which is extracted from our most pure Red Sea. It is the parallel of the tinctura philosophorum, which is described as black and is extracted from the sea.474 The old treatise Rosinus ad Euthiciam says: And know that our Red Sea is more tincturing than all seas, and that the poison,475 when it is cooked and becomes foul and discoloured, penetrates all bodies.476 The tincture is the dip and the baptismal water of the alchemists, here asserted to come from the Red Sea. This idea is understandable in view of the patristic and Gnostic interpretation of the Red Sea as the blood of Christ in which we are baptized; hence the paralleling of the tincture, salt, and aqua pontica with blood.477

[260] The Red Sea appears in a very peculiar manner in the Tractatus Aristotelis ad Alexandrum Magnum, where a recipe says:

Take the serpent, and place it in the chariot with four wheels, and let it be turned about on the earth until it is immersed in the depths of the sea, and nothing more is visible but the blackest dead sea. And there let the chariot with the wheels remain, until so many fumes rise up from the serpent that the whole surface [planities] becomes dry, and by desiccation sandy and black. All that is the earth which is no earth, but a stone lacking all weight. . . . [And when the fumes are precipitated in the form of rain,] you should bring the chariot from the water to dry land, and then you have placed the four wheels upon the chariot, and will obtain the result if you will advance further to the Red Sea, running without running, moving without motion [currens sine cursu, movens sine motu].478

[261] This curious text requires a little elucidation. The serpent is the prima materia, the Serpens Hermetis, which he [Hermes] sent to King Antiochus, that he might do battle with thee [Alexander] and thine army.479 The serpent is placed in the chariot of its vessel and is led hither and thither by the fourfold rotation of the natures, but it should be securely enclosed. The wheels are the wheels of the elements. The vessel or vehicle is the spherical tomb of the serpent.480 The fourfold rotation of the natures corresponds to the ancient tetrameria of the opus (its division into four parts), i.e., transformation through the four elements, from earth to fire. This symbolism describes in abbreviated form the essentials of the opus: the serpent of Hermes or the Agathodaimon, the Nous that animates the cold part of nature that is, the unconsciousis enclosed in the spherical vessel of diaphanous glass which, on the alchemical view, represents the world and the soul.481 The psychologist would see it rather as the psychic reflection of the world, namely, consciousness of the world and the psyche.482 The transformation corresponds to the psychic process of assimilation and integration by means of the transcendent function.483 This function unites the pairs of opposites, which, as alchemy shows, are arranged in a quaternio when they represent a totality. The totality appears in quaternary form only when it is not just an unconscious fact but a conscious and differentiated totality; for instance, when the horizon is thought of not simply as a circle that can be divided into any number of parts but as consisting of four clearly

defined points. Accordingly, ones given personality could be represented by a continuous circle, whereas the conscious personality would be a circle divided up in a definite way, and this generally turns out to be a quaternity. The quaternity of basic functions of consciousness meets this requirement. It is therefore only to be expected that the chariot should have four wheels,484 to correspond with the four elements or natures. The chariot as a spherical vessel and as consciousness rests on the four elements or basic functions,485 just as the floating island where Apollo was born, Delos, rested on the four supports which Poseidon made for it. The wheels, naturally, are on the outside of the chariot and are its motor organs, just as the functions of consciousness facilitate the relation of the psyche to its environment. It must, however, be stressed that what we today call the schema of functions is archetypally prefigured by one of the oldest patterns of order known to man, namely the quaternity, which always represents a consciously reflected and differentiated totality. Quite apart from its almost universal incidence it also appears spontaneously in dreams as an expression of the total personality. The chariot of Aristotle can be understood in this sense as a symbol of the self.

[262] The recipe goes on to say that this symbolic vehicle should be immersed in the sea of the unconscious for the purpose of heating and incubation,486 corresponding to the state of tapas,487 incubation by means of self-heating. By this is obviously meant a state of introversion in which the unconscious content is brooded over and digested. During this operation all relations with the outside world are broken off; the feelers of perception and intuition, discrimination and valuation are withdrawn. The four wheels are placed upon the chariot: outside everything is quiet and still, but deep inside the psyche the wheels go on turning, performing those cyclic evolutions which bring the mandala of the total personality,488 the ground-plan of the self, closer to consciousness. But so long as consciousness has not completed the process of integration it is covered by the blackest dead sea, darkened by unconsciousness and oppressed by heat, as was the hero in the belly of the whale during the night sea journey.489 Through the incubation the snake-like content is vapourized, literally sublimated, which amounts to saying that it is recognized and made an object of conscious discrimination.

[263] The evaporatio is followed by the desiccation of the surface, which then appears sandy and black. Here the imagery changes: the allusion to the subsiding flood means psychologically that the black blanket of unconsciousness hiding the nascent symbol is drawn away. Arena (sand) is defined as the pure substance of the stone,490 and accordingly the text describes the regenerated earth as a stone lacking all weight. The text does not explain just why it is weightless, but it is evident that nothing material, which alone has weight, is left over, and all that remains is the psychic content of the projection.

[264] The opus is far from having come to an end at this point, for the nigredo (terra nigra) still prevails and the substance of the stone is still black. It is therefore necessary for the fumes (evaporationes) to precipitate and wash off the blackness, whence the whole earth becomes white. The rain now falls so copiously that the earth is almost turned into a sea. Hence the direction that the chariot should be brought to dry land. This is clearly another allusion to Noahs Ark and the flood.491 With the coming of the flood the previous state of chaos would be restored, and the result of the opus would again be swamped by unconsciousness. This motif recurs in the form of the dragon that pursued Leto and the woman crowned with stars (Rev. 12 : 1f.).

[265] If the chariot reaches dry land, this obviously means that the content has become visible and remains conscious, and then, says the text, you have placed the wheels upon

the chariot.492 The four natures or elements are gathered together and are contained in the spherical vessel, i.e., the four aspects or functions are integrated with consciousness, so that the state of totality has almost been attained. Had it really been attained the opus would be consummated at this point, but the result (effectus) is obtained only by advancing further. The result therefore means something more than integration of the four natures. If we take the loading of the chariot as the conscious realization of the four functions, this does in fact denote only the possibility of remaining conscious of the whole previous material, that is, of the principal aspects of the psyche. The question then arises as to how all these divergent factors, previously kept apart by apparently insuperable incompatibilities, will behave, and what the ego is going to do about it.

[266] The singular image of the Nous-serpent enthroned on a chariot reminds us of the chariot-driving, snake-shaped gods of southern India, for instance on the immense black temple at Puri, which is itself a chariot of stone. I certainly dont want to suggest that there is any direct Indian influence in our text, for there is another model closer to hand, and that is Ezekiels vision of the four creatures, with the faces respectively of a man, a lion, an ox, and an eagle. These four figures are associated with four wheels, their construction being as it were a wheel within a wheel. When they went, they went in any of their four directions without turning as they went.493 Together they formed the moving throne of a figure having the appearance of a man. In the Cabala this chariot (Merkabah) plays an important role as the vehicle on which the believers mount up to God and the human soul unites with the world-soul.

[267] An interpretation of the four wheels as the quadriga and vehicle of divinity is found in a window medallion by Suger, the twelfth-century maker of stained glass for the Abbey of Saint-Denis.494 The chariot which is depicted bears the inscription QUADRIGE AMINADAB,referring to the Song of Songs 6: 11 (DV): My soul troubled me for the chariots of Aminadab.495 God the Father stands on a four-wheeled chariot holding the crucifix before him. In the corners of the medallion are the four emblems of the evangelists, the Christian continuation of Ezekiels winged creatures. The four gospels form, as it were, a quaternary podium on which the Redeemer stands.

[268] Still another source might be Honorius of Autun. In his commentary on Song of Songs 6 : 11, he says that his animalis vita was troubled because the chariot signified the four evangelists. It was this chariot that the apostles and their followers had driven through the world. For Christ had said in the gospels: Except ye repent, ye shall all likewise perish (Luke 13: 3). And it was to him, Honorius, that the words were addressed: Return, return, O Shulamite (Song of Songs 6 : 13).496

[269] Psychologically the vision of Ezekiel is a symbol of the self consisting of four individual creatures and wheels, i.e., of different functions. Three of the faces are theriomorphic and only one anthropomorphic, which presumably means that only one function has reached the human level, whereas the others are still in an unconscious or animal state. The problem of three and four (trinity and quaternity) plays a great role in alchemy as the axiom of Maria497 and, like the vision of Ezekiel, is concerned with the God-image. The symbols of the self are as a rule symbols of totality, but this is only occasionally true of God-images. In the former the circle and the quaternity predominate, in the latter the circle and the trinity and this, moreover, only in the case of abstract representations, which are not the only ones to occur.

[270] These hints may throw a little light on the strange idea of the serpent-chariot. It is a symbol of the arcane substance and the quintessence, of the aether that contains all

four elements, and at the same time a God-image or, to be more accurate, an image of the anima mundi. This is indicated by the Mercurial serpent, which in its turn was interpreted by the alchemists as the spirit of life that was in the wheels (DV).498 We should also mention that according to Ezekiel 1 : 18 the inter-revolving wheels were full of eyes round about. The old illustrators therefore produced something like an astrolabe in their attempts to depict the vision. The notion of wheels is naturally connected with movement in all directions, for the eyes of the Lord run to and fro through the whole earth (Zech. 4 : 10). It is said of the horses, too, that they walk to and fro through the earth (Zech. 6 : 7). Eyes are round and in common speech are likened to cart-wheels. They also seem to be a typical symbol for what I have called the multiple luminosities of the unconscious. By this I mean the seeming possibility that complexes possess a kind of consciousness, a luminosity of their own, which, I conjecture, expresses itself in the symbol of the soul-spark, multiple eyes (polyophthalmia), and the starry heaven.499

[271] By reason of its solar nature the eye is a symbol of consciousness, and accordingly multiple eyes would indicate a multiplicity of conscious centres which are co-ordinated into a unity like the many-faceted eye of an insect. As Ezekiels vision can be interpreted psychologically as a symbol of the self, we may also mention in this connection the Hindu definition of the selfhere hiranyagarbhaas the collective aggregate of all individual souls.500

[272] Ezekiels vision is of psychological importance because the quaternity embodied in it is the vehicle or throne of him who had the appearance of a man. Together with the spirit of life in the wheels it represents the empirical self, the totality of the four functions. These four are only partly conscious. The auxiliary functions are partly, and the inferior or subliminal function is wholly, autonomous; they cannot be put to conscious use and they reach consciousness only indirectly as a fait accompli, through their sometimes disturbing effects. Their specific energy adds itself to the normal energy of the unconscious and thereby gives it an impulse that enables it to irrupt spontaneously into consciousness. As we know, these invasions can be observed systematically in the association experiment.501

[273] The quaternity of the self appears in Ezekiels vision as the true psychological foundation of the God-concept. God uses it as his vehicle. It is possible for the psychologist to verify the structure of this foundation, but beyond that the theologian has the last word. In order to clear up any misunderstandings, especially from the theological side, I would like to emphasize yet again that it is not the business of science to draw conclusions which go beyond the bounds of our empirical knowledge. I do not feel the slightest need to put the self in place of God, as short-sighted critics have often accused me of doing. If Indian philosophers equate the atman with the concept of God and many Westerners copy them, this is simply their subjective opinion and not science. A consensus generalis on this point would in itself be yet another fact which, for the empirical psychologist, is as well worth considering as the remarkable view of many theologians that religious statements have nothing to do with the psyche. Similarly, it is characteristic of the mystical philosophy of the alchemists that the Mercurial serpent is enthroned on the chariot. He is a living spirit who uses as his chariot the body that consists of the four elements. In this sense the chariot is the symbol of earthly life. A Georgian fairytale closes with the verses:

I have dragged a cart up the mountain,

It has become like a mountain.

Summon me from this life

Over to eternity.502

[274] As I have said, the process of transformation does not come to an end with the production of the quaternity symbol. The continuation of the opus leads to the dangerous crossing of the Red Sea, signifying death and rebirth. It is very remarkable that our author, by his paradox running without running, moving without motion, introduces a coincidence of opposites just at this point, and that the Hippolytus text speaks, equally paradoxically, of the gods of destruction and the god of salvation being together. The quaternity, as we have seen, is a quaternio of opposites, a synthesis of the four originally divergent functions. Their synthesis is here achieved in an image, but in psychic reality becoming conscious of the whole psyche503 faces us with a highly problematical situation. We can indicate its scope in a single question: What am I to do with the unconscious?

[275] For this, unfortunately, there are no recipes or general rules. I have tried to present the main outlines of what the psycho therapist can observe of this wearisome and all too familiar process in my study The Relations between the Ego and the Unconscious. For the layman these experiences are a terra incognita which is not made any more accessible by broad generalizations. Even the imagination of the alchemists, otherwise so fertile, fails us completely here. Only a thorough investigation of the texts could shed a little light on this question. The same task challenges our endeavours in the field of psycho therapy. Here too are thousands of images, symbols, dreams, fantasies, and visions that still await comparative research. The only thing that can be said with some certainty at present is that there is a gradual process of approximation whereby the two positions, the conscious and the unconscious, are both modified. Differences in individual cases, however, are just as great as they were among the alchemists.

1. The Fourth of the Three

[276] In the course of his mystic peregrination504 Maier reached the Red (Erythraean) Sea, and in the following way: he journeyed to the four directions, to the north (Europe), to the west (America), to the east (Asia).505 Leaving Asia and turning south to Africa, he found a statue of Mercury, made of silver, and with a golden head. The statue pointed to Paradise, which he espied far off. Now because of its four rivers, and because it was the abode of the originally androgynous Primordial Man (Adam), the Garden of Eden was a favourite mandala in Christian iconography, and is therefore a symbol of totality andfrom the psychological point of viewof the self. If we take the four directions and the four elements (see note 505) as a symbolical equivalent of the four basic functions of consciousness, we can say that Maier had become conscious of three of them by the time he reached Asia. This brings him to the fourth and last, the inferior function, which is the darkest and the most unconscious of all. Africa is not a bad image for this. But just as Maier was about to direct his steps thither, he had a vision of paradise as the primordial image of wholeness, which showed him that the goal of his journey lay in the attainment of this wholeness. By the time he reached Africa, he says, the sun was in its house, Leo, and the moon was in Cancer, the moon having Cancer for the roof of its house. The proximity of the two houses indicates a coniunctio Solis et Lunae, the union of supreme opposites, and this is the crowning of the opus and the goal of the peregrination. He adds: And this gave me great hope of the best augury.

[277] The fourth function has its seat in the unconscious. In mythology the unconscious is portrayed as a great animal, for instance Leviathan, or as a whale, wolf, or dragon. We know from the myth of the sun-hero that it is so hot in the belly of the whale that his hair falls out.506 Arisleus and his companions likewise suffer from the great heat of their prison under the sea.507 The alchemists were fond of comparing their fire to the fire of hell or the flames of purgatory. Maier gives a description of Africa which is very like a description of hell: uncultivated, torrid, parched,508 sterile and empty.509 He says there are so few springs that animals of the most varied species assemble at the drinking-places and mingle with one another, whence new births and animals of a novel appearance are born, which explained the saying Always something new out of Africa. Pans dwelt there, and satyrs, dog-headed baboons, and half-men, besides innumerable species of wild animals. According to certain modern views, this could hardly be bettered as a description of the unconscious. Maier further reports that in the region of the Red Sea an animal is found with the name of Ortus (rising, origin). It had a red head with streaks of gold reaching to its neck, black eyes, a white face, white forepaws, and black hindpaws. He derived the idea of this animal from the remark of Avicenna: That thing whose head is red, its eyes black and its feet white, is the magistery.510 He was convinced that the legend of this creature referred to the phoenix, which was likewise found in that region. While he was making inquiries about the phoenix he heard a rumour that not far off a prophetess, known as the Erythraean Sibyl, dwelt in a cave. This was the sibyl who was alleged to have foretold the coming of Christ. Maier is probably referring here not to the eighth book of the Sibylline Oracles, verse 217, at which point thirty-four verses begin with the following letters: IHOY XPEITO EOY YIO THP TAYPO,511 but to the report of St. Augustine in Decivitate dei,512 which was well known in the Middle Ages. He also cites the passage about the sibyl in the Constantini Oratio of Eusebius and emphasizes that the sibylline prophecy referred to the coming of Christ in the flesh.512a

[278] We have seen earlier that the Erythraean Sea is a mysterious place, but here we meet with some noteworthy details. To begin with, our author reaches this sea just when he has completed the journey through the three continents and is about to enter the critical fourth region. We know from the Axiom of Maria and from Faust the crucial importance of that seemingly innocent question at the beginning of the Timaeus:

SOCRATES: One, two, three but where, my dear Timaeus, is the fourth of those guests of yesterday who were to entertain me today?

TIMAEUS: He suddenly felt unwell, Socrates; he would not have failed to join our company if he could have helped it.513

[279] The transition from three to four is a problem514 on which the ambiguous formulation of Maria does not shed very much light.515 We come across the dilemma of three and four in any number of guises, and in Maiers Symbola aureae mensae as well the step from three to four proves to be an important development presaged by the vision of paradise. The region of the Red Sea is proverbially hot, and Maier reached it at the end of July, in the intense heat of summer. He was, in fact, getting hot, uncommonly hot, as hot as hell, for he was approaching that region of the psyche which was not unjustly said to be inhabited by Pans, Satyrs, dog-headed baboons, and half-men. It is not difficult to see that this region is the animal soul in man. For just as a man has a body which is no different in principle from that of an animal, so also his psychology has a whole series of lower storeys in which the spectres from humanitys past epochs still dwell, then the animal souls from the age of Pithecanthropus and the hominids, then the psyche of the cold-blooded saurians, and, deepest down of all,

the transcendental mystery and paradox of the sympathetic and parasympa thetic psychoid processes.

[280] So it is not surprising that our world-voyager felt that he had landed in the hottest placehe was in Arabia Felixin the sweltering heat of summer! He was painfully aware that he was risking his skin: Its your concern when your neighbours wall is on fire.516 He was the banquet-giver and the guest, the eater and the eaten in one person.

[281] The innumerable species of animals begin to show up already by the Red Sea, headed by the fabulous four-footed Ortus, which combines in itself the four alchemical colours, black, white, red, and yellow517 (the gold streaks on head and neck). Maier does not hesitate to identify the Ortus with the phoenix, the other legendary inhabitant of Arabia Felix,518 less perhaps on account of its appearance than on account of its name; for the phoenix, too, after consuming itself in the land of Egypt, each time rose renewed, like the reborn sun in Heliopolis.

[282] The Ortus is the alchemical animal which represents the living quaternity in its first synthesis. In order to become the ever-living bird of the spirit it needs the transforming fire, which is found in Africa, that is, in the encounter with and investigation of the fourth function and the animal soul represented by the Ortus. By interpreting it as the phoenix, Maier gave it a far-reaching change of meaning, as we shall see. For besides his animal soul he also discovered in its vicinity a kind of feminine soul, a virgin, to whom he at first appeared like an importunate guest.519 This was the sibyl who foretold the coming of Christ. Thus, by the Red Sea, he met the animal soul in the form of a monstrous quaternity, symbolizing, so to speak, the prima materia of the self and, as the phoenix, rebirth. The mystery alluded to here is not only the encounter with the animal soul but, at the same time and in the same place, the meeting with the anima, a feminine psychopomp who showed him the way to Mercurius and also how to find the phoenix.520

[283] It is worth noting that the animal is the symbolic carrier of the self. This hint in Maier is borne out by modern individuals who have no notion of alchemy.521 It expresses the fact that the structure of wholeness was always present but was buried in profound unconsciousness, where it can always be found again if one is willing to risk ones skin to attain the greatest possible range of consciousness through the greatest possible self-knowledgea harsh and bitter drink usually reserved for hell. The throne of God seems to be no unworthy reward for such trials. For self-knowledgein the total meaning of the wordis not a one-sided intellectual pastime but a journey through the four continents, where one is exposed to all the dangers of land, sea, air, and fire. Any total act of recognition worthy of the name embraces the fouror 360!aspects of existence. Nothing may be disregarded. When Ignatius Loyola recommended imagination through the five senses522 to the meditant, and told him to imitate Christ by use of his senses,523 what he had in mind was the fullest possible realization of the object of contemplation. Quite apart from the moral or other effects of this kind of meditation, its chief effect is the training of consciousness, of the capacity for concentration, and of attention and clarity of thought. The corresponding forms of Yoga have similar effects. But in contrast to these traditional modes of realization, where the meditant projects himself into some prescribed form, the self-knowledge alluded to by Maier is a projection into the empirical self as it actually is. It is not the self we like to imagine ourselves to be after carefully removing all the blemishes, but the empirical ego just as it is, with everything that it does and everything that happens to it. Everybody would like to be quit of this odious adjunct, which is precisely why in the East the ego is explained as illusion and why in the West it is offered up in sacrifice to the Christ figure.

[284] By contrast, the aim of the mystical peregrination is to understand all parts of the world, to achieve the greatest possible extension of consciousness, as though its guiding principle were the Carpocratic524 idea that one is delivered from no sin which one has not committed. Not a turning away from its empirical so-ness, but the fullest possible experience of the ego as reflected in the ten thousand things that is the goal of the peregrination.525 This follows logically from the psychological recognition that God cannot be experienced at all unless this futile and ridiculous ego offers a modest vessel in which to catch the effluence of the Most High and name it with his name. The significance of the vas-symbol in alchemy shows how concerned the artifex was to have the right vessel for the right content: One is the lapis, one the medicament, one the vessel, one the procedure, and one the disposition. The aqua nostra, the transformative substance, is even its own vessel.526 From this it is but a step to the paradoxical statement of Angelus Silesius:

God is my centre when I close him in,

And my circumference when I melt in him.527

[285] Maiers Erythraean quadruped, the Ortus, corresponds to the four-wheeled chariot of Pseudo-Aristotle. The tetramorph, too, is a product of early medieval iconography,528 combining the four winged creatures of Ezekiels vision into a four-footed monster. The interpretation of the Ortus as the phoenix connects it with Christ, whose coming was prophesied by the Sibyl; for the phoenix is a well-known allegory of the resurrection of Christ and of the dead in general.529 It is the symbol of transformation par excellence. In view of this well-known interpretation of the phoenix and of the Erythraean oracle, it is amazing that any author at the beginning of the seventeenth century should dare to ask the sibyl, not to show him the way to Christ, but to tell him where he could find Mercurius! This passage offers another striking proof of the parallelism between Mercurius and Christ. Nor does the phoenix appear here as a Christ allegory but as the bearer and birthplace of the universal medicine, the remedy against wrath and pain. As the sibyl once foretold the coming of the Lord, so now she is to point the way to Mercurius. Christ is the Anthropos, the Primordial Man; Mercurius has the same meaning, and the Primordial Man stands for the round, original wholeness, long ago made captive by the powers of this world. In Christs case the victory and liberation of the Primordial Man were said to be complete, so that the labours of the alchemists would seem to be superfluous. We can only assume that the alchemists were of a different opinion, and that they sought their remedy against wrath and pain in order to complete what they considered to be Christs unfinished work of redemption.

[286] It is characteristic of Maiers views that the idea of most importance is not Mercurius, who elsewhere appears strongly personified, but a substance brought by the phoenix, the bird of the spirit. It is this inorganic substance, and not a living being, which is used as a symbol of wholeness, or as a means towards wholeness, a desideratum apparently not fulfilled by the Christ-symbol.530 Involuntarily one asks oneself whether the intense personalization of the divine figures, as is customary in Christianity and quite particularly in Protestantism,531 is not in the end compensated, and to some extent mitigated, by a more objective point of view emanating from the unconscious.

1. Ascent and Descent

[287] In his quest for wholeness so far, Michael Maier, besides crossing three continents and travelling in three directions, has discovered a statue of Mercurius pointing the way to paradise; he has glimpsed paradise from afar, he has found the animal soul and the sibylline anima, who now counsels him to journey to the seven mouths of the Nile (Ostia Nili), in order to seek for Mercurius. The continuation of his pilgrimage recalls the flight of the phoenix from Arabia, where it lives, to Egypt, where it dies and arises anew. We may therefore expect that something similar will befall the author. We are not told anything of his crossing of the Red Sea and of his recapitulation, in the reverse direction, of the miraculous wanderings of the children of Israel. We do, however, soon learn that something like a rebirth mystery is to take place, because Maier compares the seven mouths of the Nile to the seven planets. He first reaches the Canopic Gate, the western mouth of the delta, where he finds Saturn domiciled. Of the remaining planets we can recognize only Mars with certainty, as the description of the cities where the others dwell is not very clear. Amid innumerable hazards he traverses the seven regions without meeting Mercurius. He does not find him even in his own city. Finally he has to turn back and retrace his steps until he reaches the Canopic Gate, where this time he finds Mercurius. Although he learns from him all sorts of secrets, he fails to find the phoenix. Later, he will return again in order to discover the panacea. In his Epigramma ad Phoenicem he begs the wonderful bird to give the wise man its feathers,532 and in his epigram to the Medicina Phoeniciae he rates it above riches and gold, and he who does not think so is not a man but a beast.533

[288] The experience of the fourth quarter, the region of fire (i.e., the inferior function), is described by Maier as an ascent and descent through the seven planetary spheres. Even if the peregrination up to this point was not an allegory of the opus alchymicum, from now on it certainly is. The opus is atransitus, a

in the Gnostic sense, a transcension and transformation whose subject and object is the elusive Mercurius. I will not discuss the nature of the transitus here in any great detail, as this would be the proper concern of an account of the opus itself. One aspect of the transitus, however, is the ascent and descent through the planetary spheres, and to this we must devote a few words. As the Tabula smaragdina shows, the purpose of the ascent and descent is to unite the powers of Above and Below. A feature worthy of special notice is that in the opus there is an ascent followed by a descent, whereas the probable Gnostic-Christian prototype depicts first the descent and then the ascent. There are numerous evidences of this in the literature and I do not need to cite them here. I will quote only the words of one of the great Greek Fathers, St. Basil, who says in his explanation of Psalm 17 : 10534 (And he bowed the heavens and came down, and a black cloud was under his feet): David says here: God came down from heaven to help me and to chastise his enemies. But he clearly prophesies the incarnation [

] of Christ when he says: He bowed the heavens and came down. For he did not break through the heavens and did not make the mystery manifest, but came down to earth secretly, like rain upon the fleece,535 because the incarnation was secret and unknown, and his coming into the world-order [

] was hidden.536 Commenting on the next verse (And he was borne upon the cherubim, and he flew), Basil says: For in ascending he rose above the Cherubim, whom David named also the wings of the wind, on account of their winged and stormy nature. By the wings of the wind is also meant the cloud which took him up.537 Irenaeus sums up the mystery in the lapidary saying: For it is He who descended and ascended for the salvation of men.538

[289] In contrast to this, in alchemy the ascent comes first and then the descent. I would mention the ascent and descent of the soul in the Rosarium illustrations539 and above all the exordium in the Tabula smaragdina, whose authority held sway throughout the Middle Ages:

1. Its father is the sun, its mother the moon; the wind hath carried it in his belly; its nurse is the earth.
2. Its power is complete when it is turned towards the earth.

VIII. It ascendeth from the earth to heaven, and descendeth again to the earth, and receiveth the power of the higher and lower things. So wilt thou have the glory of the whole world.540

[290] These articles (whose subject is sometimes masculine and sometimes neuter) describe the sun-moon child who is laid in the cradle of the four elements, attains full power through them and the earth, rises to heaven and receives the power of the upper world, and then returns to earth, accomplishing, it seems, a triumph of wholeness (gloria totius mundi). The words So wilt thou have are evidently addressed to the Philosopher, for he is the artifex of the filius philosophorum. If he succeeds in transforming the arcane substance he will simultaneously accomplish his own wholeness, which will manifest itself as the glory of the whole world.

[291] There can be no doubt that the arcane substance, whether in neuter or personified form, rises from the earth, unites the opposites, and then returns to earth, thereby achieving its own transformation into the elixir. He riseth up and goeth down in the tree of the sun, till he becomes the elixir, says the Consilium coniugii.541 The text continues:

Someone hath said,542 And when I rise naked to heaven, then shall I come clothed upon the earth, and shall perfect all minerals.543 And if we are baptized in the fountain of gold and silver, and the spirit of our body [i.e., the arcane substance] ascends into heaven with the father and the son, and descends again, then shall our souls revive, and my animal body will remain white, that is, [the body] of the moon.544

[292] Here the union of opposites consists in an ascent to heaven and a descent to earth in the bath of the tincture. The earthly effect is first a perfection of minerals, then a resuscitation of souls and a transfiguration of the animal body, which before was dark. A parallel passage in the Consilium runs:

His soul rises up from it545 and is exalted to the heavens, that is, to the spirit, and becomes the rising sun (that is, red), in the waxing moon, and of solar nature.546 And then the lantern with two lights,547 which is the water of life, will return to its origin, that is, to earth.

And it becomes of low estate, is humbled and decays, and is joined to its beloved,548 the terrestrial sulphur.549

[293] This text describes the ascent of the soul of the arcane substance, the incombustible sulphur. The soul as Luna attains its plenilunium, its sunlike brilliance, then wanes into the novilunium and sinks down into the embrace of the terrestrial sulphur, which here signifies death and corruption. We are reminded of the gruesome conjunction at the new moon in Maiers Scrutinium chymicum, where the woman and the dragon embrace in the grave.550 The description Dorn gives in his Physica Trismegisti is also to the point: In the end it will come to pass that this earthly, spagyric birth clothes itself with heavenly nature by its ascent, and then by its descent visibly puts on the nature of the centre of the earth, but nonetheless the nature of the heavenly centre which it acquired by the ascent is secretly preserved.551 This birth (foetura) conquers the subtile and spiritual sickness in the human mind and also all bodily defects, within as well as without. The medicament is produced in the same way as the world was created. Elsewhere Dorn remarks that the foetus spagyricus is forced by the fire to rise up to heaven (caelum), by which he means from the bottom of the vessel to the top, and from there it descends again after attaining the necessary degree of ripeness, and returns to earth: This spirit becomes corporeal again, after having become spirit from a body.552

[294] As if in contradiction to the Tabula smaragdina, whose authority he follows here, Dorn writes in his Philosophia speculativa: No one ascends into the heaven which ye seek, unless he who descends from the heaven which ye do not seek, enlighten him.553 Dorn was perhaps the first alchemist to find certain statements of his art problematical,554 and it was for this reason that he provided his foetus spagyricus, who behaves in an all too Basilidian manner, with a Christian alibi. At the same time he was conscious that the artifex was indissolubly one with the opus.555 His speculations are not to be taken lightly as they are occasionally of the greatest psychological interest, e.g.: The descent to the four and the ascent to the monad are simultaneous.556 The four are the four elements and the monad is the original unity which reappears in the denarius (the number 10), the goal of the opus; it is the unity of the personality projected into the unity of the stone. The descent is analytic, a separation into the four components of wholeness; the ascent synthetic, a putting together of the denarius. This speculation accords with the psychological fact that the confrontation of conscious and unconscious produces a dissolution of the personality and at the same time regroups it into a whole. This can be seen very clearly in moments of psychic crisis, for it is just in these moments that the symbol of unity, for instance the mandala, occurs in a dream. Where danger is, there / Arises salvation also, says Hlderlin.

[295] While the older authors keep strictly to the Tabula smaragdina,557 the more modern ones, under the leadership of Dorn, tend to present the process the other way round. For instance, Mylius says that the earth cannot ascend unless heaven comes down first. And even then the earth can be sublimated to heaven only if it is dissolved in its own spirit558 and becomes one substance therewith.559 The Paracelsist Penotus is even more emphatic. Speaking of Mercurius, he says:

As to how the son of man [filius hominis] is generated by the philosopher and the fruit of the virgin is produced, it is necessary that he be exalted from the earth and cleansed of all earthliness; then he rises as a whole into the air and is changed into spirit. Thus the word of the philosopher is fulfilled: He ascends from earth to heaven and puts on the power of Above and Below, and lays aside his earthly and uncleanly nature.560

This complete identification of the lapis with the son of man must obviously end with its ascension. But that contradicts the original and widespread conception of the lapis as the tincture or medicine, which has meaning and value only if it applies itself to the base substances of the lower world. The upper world is in need of no medicine, since it is incorruptible anyway. A redeemer who proceeds from matter and returns to matter gradually became unthinkable. Those who identified the lapis absolutely with Christ stopped working in the laboratory, and those who preferred laboratory work slowly gave up their mystic language.

[296] Ascent and descent, above and below, up and down, represent an emotional realization of opposites, and this realization gradually leads, or should lead, to their equilibrium. This motif occurs very frequently in dreams, in the form of going up- and downhill, climbing stairs, going up or down in a lift, balloon, aeroplane, etc.561 It corresponds to the struggle between the winged and the wingless dragon, i.e., the uroboros. Dorn describes it also as the circular distillation562 and as the spagyric vessel which has to be constructed after the likeness of the natural vessel, i.e., in the form of a sphere. As Dorn interprets it, this vacillating between the opposites and being tossed back and forth means being contained in the opposites. They become a vessel in which what was previously now one thing and now another floats vibrating, so that the painful suspension between opposites gradually changes into the bilateral activity of the point in the centre.563 This is the liberation from opposites, the nirdvandva of Hindu philosophy, though it is not really a philosophical but rather a psychological development. The Aurelia occulta puts this thought in the words of the dragon: Many from one and one from many, issue of a famous line, I rise from the lowest to the highest. The nethermost power of the whole earth is united with the highest. I therefore am the One and the Many within me.564 In these words the dragon makes it clear that he is the chthonic forerunner of the self.

1. The Journey through the Planetary Houses

[297] Returning now to Michael Maiers journey to the seven mouths of the Nile, which signify the seven planets, we bring to this theme a deepened understanding of what the alchemists meant by ascent and descent. It was the freeing of the soul from the shackles of darkness, or unconsciousness; its ascent to heaven, the widening of consciousness; and finally its return to earth, to hard reality, in the form of the tincture or healing drink, endowed with the powers of the Above. What this means psychologically could be seen very clearly from the Hypnerotomachia565 were its meaning not overlaid by a mass of ornate detail. It should therefore be pointed out that the whole first part of the book is a description of the dreamers ascent to a world of gods and heroes, of his initiation into a Venus mystery, followed by the illumination and semi-apotheosis of Poliphilo and his Polia. In the second, smaller part this leads to disenchantment and the cooling off of the lovers, culminating in the knowledge that it was all only a dream. It is a descent to earth, to the reality of daily life, and it is not altogether clear whether the hero managed to preserve in secret the nature of the heavenly centre which he acquired by the ascent.566 One rather doubts it. Nevertheless, his exciting adventure has left us a psychological document which is a perfect example of the course and the symbolism of the individuation process. The spirit, if not the language, of alchemy breathes through it and sheds light even on the darkest enigmas and riddles of the Masters.567

[298] Maiers journey through the planetary houses begins with Saturn, who is the coldest, heaviest, and most distant of the planets, the maleficus and abode of evil, the mysterious

and sinister Senex (Old Man), and from there he ascends to the region of the sun, to look for the Boy Mercurius, the longed-for and long-sought goal of the adept. It is an ascent ever nearer to the sun, from darkness and cold to light and warmth, from old age to youth, from death to rebirth. But he has to go back along the way he came, for Mercurius is not to be found in the region of the sun but at the point from which he originally started. This sounds very psychological, and in fact life never goes forward except at the place where it has come to a standstill.568 The sought-for Mercurius is the spiritus vegetativus, a living spirit, whose nature it is to run through all the houses of the planets, i.e., the entire Zodiac. We could just as well say through the entire horoscope, or, since the horoscope is the chronometric equivalent of individual character, through all the characterological components of the personality. Individual character is, on the old view, the curse or blessing which the gods bestowed on the child at its birth in the form of favourable or unfavourable astrological aspects. The horoscope is like the chirographum, the handwriting of the ordinances against us . . . which Christ blotted out; and he took it out of the way, nailing it to his cross. And after having disarmed the principalities and powers he made a show of them openly, and triumphed over them.569

[299] This very ancient idea of what we might call an inborn bill of debt to fate is the Western version of a prenatal karma. It is the archons, the seven rulers of the planets, who imprint its fate upon the soul. Thus Priscillian (d. c. 385) says that the soul, on its descent to birth, passes through certain circles where it is made captive by evil powers, and in accordance with the will of the victorious prince is forced into divers bodies, and his handwriting inscribed upon it.570 Presumably this means that the soul is imprinted with the influences of the various planetary spheres. The descent of the soul through the planetary houses corresponds to its passage through the gates of the planets as described by Origen: the first gate is of lead and is correlated with Saturn,571 from which it is clear that Maier is following an old tradition.572 His peregrinatio chymica repeats the old heavenly journey of the soul, an idea which seems to have been developed more particularly in Persia.

[300] I shall not go more closely here into the transitus through the planetary houses;573 it is sufficient to know that Michael Maier, like Mercurius, passes through them on his mystic journey.574 This journey is reminiscent of the voyage of the hero, one motif of which becomes evident in the archetypal meeting at the critical place (the ford) with the Ortus, its head showing the four colours. There are other motifs too. Where there is a monster a beautiful maiden is not far away, for they have, as we know, a secret understanding so that the one is seldom found without the other. The sibyl, the guide of souls, shows the hero the way to Mercurius, who in this case is Hermes Trismegistus, the supreme mystagogue.

[301] In the Shepherd of Hermas it is related that the hero, while travelling along the Via Campana, met a monster resembling a dragon of the sea (

):

And the beast had on its head four colours, black, then the colour of flame and blood, then golden, then white. After I had passed the beast by and had gone about thirty feet further, lo! a maiden met me, adorned as if coming forth from the bridal chamber, all in white and with white sandals, veiled to the forehead, and a turban for a head-dress, but her hair was white.575

[302] The similarity between the two stories is so complete that one is tempted to assume that Maier had read the Shepherd of Hermas. This is not very likely. Though he had a good education in the humanities I can see in his writings no evidence that he was familiar with the patristic literature, and in his references to the writings of Albertus and Thomas Aquinas576 he might easily have let slip a remark of this kind. But one finds nothing, and it does not seem very probable, either, that Maier had direct knowledge of the New Testament Apocrypha.

[303] Hermas interprets the maiden as the Church, and Maier, fifteen hundred years later, as the Erythraean Sibyl, which only goes to show once more that the newer is the older. The supreme mistress led Hermas to the kingdom of the triune God, but Maier she leads to Hermes Trismegistus and Trisomatos, the triadic Mercurius, who would reveal to him the secret of the phoenixs resurrection.577 He can find Mercurius only through the rite of the ascent and descent, the circular distillation, beginning with the black lead, with the darkness, coldness, and malignity of the malefic Saturn; then ascending through the other planets to the fiery Sol, where the gold is heated in the hottest fire and cleansed of all impurities; and finally returning to Saturn, where this time he meets Mercurius and receives some useful teachings from him. Saturn has here changed from a star of ill omen into a domus barbae (House of the Beard), where the wisest of all, Thrice-Greatest Hermes, imparts wisdom.578 Hermas too begins with the blackness; his mistress gives him the following explanation:

The black is this world in which you are living; the colour of fire and blood means that this world must be destroyed in blood and fire. The golden part is you, who have fled from this world, for even as gold is tried in the fire and becomes valuable, so also you who live among them are tried. . . . The white part is the world to come, in which the elect of God shall dwell; for those who have been chosen by God for eternal life will be without spot and pure.579

[304] In alchemy the fire purifies, but it also melts the opposites into a unity. He who ascends unites the powers of Above and Below and shows his full power when he returns again to earth.580 By this is to be understood the production on the one hand of the panacea or Medicina Catholica, and on the other, of a living being with a human form, the filius philosophorum, who is often depicted as a youth or hermaphrodite or child. He is a parallel of the Gnostic Anthropos, but he also appears as an Anthroparion, a kind of goblin, a familiar who stands by the adept in his work and helps the physician to heal.581 This being ascends and descends and unites Below with Above, gaining a new power which carries its effect over into everyday life. His mistress gives Hermas this advice: Therefore do not cease to speak to the ears of the saints582in other words, work among your fellow men by spreading the news of the Risen.

[305] Just as Maier on his return met Mercurius, so Hermas in his next vision met the Poimen, the shepherd, a white fleece round his shoulders, a knapsack on his back, and a staff in his hand. Hermas recognized that it was he to whom I was handed over,583 namely the shepherd of the lamb, which was himself. In iconography the good shepherd has the closest connections with Hermes Kriophoros (the lamb-bearer); thus even in antiquity these two saviour figures coalesced. Whereas Hermas is handed over to his shepherd, Hermes hands over his art and wisdom to his pupil Maier and thus equips him to do something himself and to work with the aid of the magic caduceus. This, for a physician who was an alchemist, took the place of the staff of Asklepios, which had only one snake. The sacred snake of the Asklepieion signified: The god heals; but the caduceus, or Mercurius in the form of the coniunctio in the retort, means: In the hands of the physician lie the magic remedies granted by God.584

[306] The numerous analogies between two texts so far apart in time enable us to take

a psychological view of the transformations they describe. The sequence of colours coincides by and large with the sequence of the planets. Grey and black correspond to Saturn585 and the evil world; they symbolize the beginning in darkness, in the melancholy, fear, wickedness, and wretchedness of ordinary human life. It is Maier from whom the saying comes about the noble substance which moves from lord to lord, in the beginning whereof is wretchedness with vinegar.586 By lord he means the archon and ruler of the planetary house. He adds: And so it will fare with me. The darkness and blackness can be interpreted psychologically as mans confusion and lostness; that state which nowadays results in an anamnesis, a thorough examination of all those contents which are the cause of the problematical situation, or at any rate its expression. This examination, as we know, includes the irrational contents that originate in the unconscious and express themselves in fantasies and dreams. The analysis and interpretation of dreams confront the conscious standpoint with the statements of the unconscious, thus widening its narrow horizon. This loosening up of cramped and rigid attitudes corresponds to the solution and separation of the elements by the aqua permanens, which was already present in the body and is lured out by the art. The water is a soul or spirit, that is, a psychic substance, which now in its turn is applied to the initial material. This corresponds to using the dreams meaning to clarify existing problems. Solutio is defined in this sense by Dorn.587

[307] The situation is now gradually illuminated as is a dark night by the rising moon. The illumination comes to a certain extent from the unconscious, since it is mainly dreams that put us on the track of enlightenment. This dawning light corresponds to the albedo, the moonlight which in the opinion of some alchemists heralds the rising sun. The growing redness (rubedo) which now follows denotes an increase of warmth and light coming from the sun, consciousness. This corresponds to the increasing participation of consciousness, which now begins to react emotionally to the contents produced by the unconscious. At first the process of integration is a fiery conflict, but gradually it leads over to the melting or synthesis of the opposites. The alchemists termed this the rubedo, in which the marriage of the red man and the white woman, Sol and Luna, is consummated. Although the opposites flee from one another they nevertheless strive for balance, since a state of conflict is too inimical to life to be endured indefinitely. They do this by wearing each other out: the one eats the other, like the two dragons or the other ravenous beasts of alchemical symbolism.

[308] Astrologically, as we have said, this process corresponds to an ascent through the planets from the dark, cold, distant Saturn to the sun. To the alchemists the connection between individual temperament and the positions of the planets was self-evident, for these elementary astrological considerations were the common property of any educated person in the Middle Ages as well as in antiquity. The ascent through the planetary spheres therefore meant something like a shedding of the characterological qualities indicated by the horoscope, a retrogressive liberation from the character imprinted by the archons. The conscious or unconscious model for such an ascent was the Gnostic redeemer, who either deceives the archons by guile or breaks their power by force. A similar motif is the release from the bill of debt to fate. The men of late antiquity in particular felt their psychic situation to be fatally dependent on the compulsion of the stars, Heimarmene, a feeling which may be compared with that inspired by the modern theory of heredity, or rather by the pessimistic use of it. A similar demoralization sets in in many neuroses when the patient takes the psychic factors producing the symptoms as though they were unalterable facts which it is useless to resist. The journey through the planetary houses, like the crossing of the great halls in the Egyptian underworld, therefore signifies the overcoming of a psychic obstacle, or of an autonomous complex, suitably represented by a planetary god or demon. Anyone who has passed through

all the spheres is free from compulsion; he has won the crown of victory and become like a god.

[309] In our psychological language today we express ourselves more modestly: the journey through the planetary houses boils down to becoming conscious of the good and the bad qualities in our character, and the apotheosis means no more than maximum consciousness, which amounts to maximal freedom of the will. This goal cannot be better represented than by the alchemical symbol of the

(position of the sun at noon) in Zosimos.588 But at the zenith the descent begins. The mystic traveller goes back to the Nile mouth from which he started. He repeats, as it were, the descent of the soul which had led in the first place to the imprinting of the chirographum. He retraces his steps through the planetary houses until he comes back to the dark Saturn. This means that the soul, which was imprinted with a horoscopic character at the time of its descent into birth, conscious now of its godlikeness, beards the archons in their lairs and carries the light undisguised down into the darkness of the world.

[310] Here again psychology makes no special claims. What before was a burden unwillingly borne and blamed upon the entire family, is seen by the greatest possible insight (which can be very modest!) to be no more than the possession of ones own personality, and one realizesas though this were not self-evident!that one cannot live from anything except what one is.

[311] On returning to the house of Saturn our pilgrim finds the long-sought Mercurius.589 Maier passes remarkably quickly over this highly significant encounter and mentions merely their numerous conversations without, however, disclosing their content. This is the more surprising in that Mercurius either personifies the great teacher or else has the character of the arcane substance, both of which would be a fruitful source for further revelations. For Mercurius is the light-bringing Nous, who knows the secret of transformation and of immortality.

[312] Let us assume that Maiers sudden silence is no mere accident but was intentional or even a necessity. This assumption is not entirely without justification since Maier was one of the founders of the international Rosicrucian Society,590 and would therefore have no doubt been in a position to expatiate at length upon the Hermetic arcana. What we know of the so-called Rosicrucian secrets does nothing to explain why they were hushed up. This, incidentally, is true of most mysteries of this kind. It is very significant that the mysteries of the early Church turned soon enough into sacraments. The word mystery became a misnomer, since everything lay open in the rite. Andreas Rosencreutz used as a motto for his Chymical Wedding:Mysteries profaned and made public fade and lose their grace. Therefore, cast not pearls before swine, nor spread roses for the ass. This attitude might have been a motive for silence. People had so often got to know of things that were kept secret in the mysteries under the most fearsome oaths and had wondered why on earth they should ever have been the object of secrecy. Self-importance or the prestige of the priesthood or of the initiates seemed the obvious deduction. And there can be no doubt that the mysteries often were abused in this way. But the real reason was the imperative need to participate in a or perhaps the secret without which life loses its supreme meaning. The secret is not really worth keeping, but the fact that it is still obstinately kept reveals an equally persistent psychic motive for keeping secrets, and that is the real secret, the real mystery. It is indeed remarkable and mysterious that this gesture of keeping something secret should be made at all. Why does

man need to keep a secret, and for what purpose does he invent an artificial one which he even decks out as an ineffably holy rite? The thing hidden is always more or less irrelevant, for in itself it is no more than an image or sign pointing to a content that cannot be defined more closely. This content is certainly not a matter for indifference since it indicates the living presence of a numinous archetype. The essential thing is the hiding, an expressive gesture which symbolizes something unconscious and not to be named lying behind it; something, therefore, that is either not yet conscious or cannot or will not become conscious. It points, in a word, to the presence of an unconscious content, which exacts from consciousness a tri bute of constant regard and attention. With the application of interest the continual perception and assimilation of the effects of the secret become possible. This is beneficial to the conduct of life, because the contents of the unconscious can then exert their compensatory effect and, if taken note of and recognized, bring about a balance that promotes health. On a primitive level, therefore, the chief effect of the mysteries is to promote health, growth, and fertility. If there were nothing good in the rite it would presumably never have come into existence or would long since have perished. The tremendous psychic effect of the Eleusinian mysteries, for instance, is beyond question. Psycho therapeutic experience has made the meaning of secrets once more a topical question, not only from the religious or philosophical point of view but also in respect of the demands of conscience with which individuation confronts a man.

[313] Maiers silence is eloquent, as we soon find when we try to see the psychological equivalent of the descent and of the discovery of Mercurius. The maximal degree of consciousness confronts the ego with its shadow, and individual psychic life with a collective psyche. These psychological terms sound light enough but they weigh heavy, for they denote an almost unendurable conflict, a psychic strait whose terrors only he knows who has passed through it. What one then discovers about oneself and about man and the world is of such a nature that one would rather not speak of it; and besides, it is so difficult to put into words that ones courage fails at the bare attempt. So it need not be at all a frivolous evasion if Maier merely hints at his conversations with Mercurius. In the encounter with life and the world there are experiences that are capable of moving us to long and thorough reflection, from which, in time, insights and convictions grow upa process depicted by the alchemists as the philosophical tree. The unfolding of these experiences is regulated, as it were, by two archetypes: the anima, who expresses life, and the Wise Old Man, who personifies meaning.591 Our author was led in the first place by the anima-sibyl to undertake the journey through the planetary houses as the precondition of all that was to follow. It is therefore only logical that, towards the end of the descent, he should meet Thrice-Greatest Hermes, the fount of all wisdom. This aptly describes the character of that spirit or thinking which you do not, like an intellectual operation, perform yourself, as the little god of this world, but which happens to you as though it came from another, and greater, perhaps the great spirit of the world, not inappositely named Trismegistus. The long reflection, the immensa meditatio of the alchemists is defined as an internal colloquy with another, who is invisible.592

[314] Possibly Maier would have revealed to us something more if Mercurius had not been in such a hurry to take upon himself the role of arbiter between the owl and the birds who were fighting it.593 This is an allusion to a work of Maiers entitled Jocus severus (Frankfurt a. M., 1617), where he defends the wisdom of alchemy against its detractors, a theme that also plays an important part in his Symbola aureae mensae in the form of argument and counterargument. One is therefore justified in assuming that Maier got into increasing conflict with himself and his environment the more he buried himself in the secret speculations of Hermetic philosophy. Indeed nothing else could have been expected, for the world of Hermetic images gravitates round the unconscious, and the unconscious compensation is always aimed

at the conscious positions which are the most strongly defended because they are the most questionable, though its apparently hostile aspect merely reflects the surly face which the ego turns towards it. In reality the unconscious compensation is not intended as a hostile act but as a necessary and helpful attempt to restore the balance. For Maier it meant an inner and outer conflict which was not abolished, but only embittered, by the firmness of his convictions. For every one-sided conviction is accompanied by the voice of doubt, and certainties that are mere beliefs turn into uncertainties which may correspond better with the truth. The truth of the sic et non (yes and no), almost, but not quite, recognized by Abelard, is a difficult thing for the intellect to bear; so it is no wonder that Maier got stuck in the conflict and had to postpone his discovery of the phoenix until doomsday. Fortunately he was honest enough not to assert that he had ever made the lapis or the philosophical gold, and for this reason he never spread a veil of deception over his work. Thanks to his scrupulousness his late successors are at least able to guess how far he had progressed in the art, and where his labours came to a standstill. He never succeeded, as we can now see, in reaching the point where conflict and argument become logically superfluous, where yes and no are two aspects of the same thing. Thou wilt never make the One which thou seekest, says the master, except first there be made one thing of thyself.594

1. The Regeneration in Sea-water

[315] After these long digressions on the interrelated symbols that branch out from the sea and its various aspects, we will resume our discussion of salt and salt-water.

[316] The aqua pontica (or aqua permanens) behaves very much like the baptismal water of the Church. Its chief function is ablution, the cleansing of the sinner, and in alchemy this is the lato, the impure body;595 hence the oft-repeated saying attri buted to Elbo Interfector:596 Whiten the lato597 and rend the books, lest your hearts be rent asunder.598 In the Rosarium the ablution599 of the lato occurs in variant form: it is cleansed not by water but by Azoth and fire,600 that is, by a kind of baptism in fire, which is often used as a synonym for water.601 The equivalent of this in the Catholic rite is the plunging of a burning candle into the font, in accordance with Matthew 3 : 11: He shall baptize you with the Holy Ghost, and with fire.602 The alchemists did not hesitate to call the transformative process a baptism. Thus the Consilium coniugii says: And if we are baptized in the fountain of gold and silver, and the spirit of our body ascends into heaven with the father and the son, and descends again, then our souls shall revive and my animal body will remain white, that is, [the body] of the moon.603 The subject of this sentence is Sol and Luna. The Aurora consurgens I distinguishes three kinds of baptism, in water, in blood, and in fire,604 the Christian ideas being here transferred directly to the chemical procedure. The same is true of the idea that baptism is a submersion in death, following Colossians 2 : 12: (Ye are) buried with him in baptism, wherein also ye are risen with him. In his Table of Symbols, Penotus605 correlates the moon, the spirits and ghosts of the dead [Manes et Lemures], and gods of the underworld with the mystery of baptism, and the corresponding stage in the opus is the solutio, which signifies the total dissolution of the imperfect body in the aqua divina, its submersion, mortification,606 and burial. The putrefaction takes place in the grave, and the foul smell that accompanies it is the stench of the graves.607 The motif of imprisonment in the underworld is found in Greek alchemy, in the treatise of Komarios: Lock them [the substances] in Hades.608 The rebirth from the floods (

) of Hades and from the grave recurs in Cyril of Jerusalem: That saving flood is both your sepulchre and your mother,609 and in St. Augustine: The water leads him down, as if dying, into the grave; the Holy Spirit brings him up, as if rising again, into heaven.610

[317] The treatise of Ostanes611 says that when preparing the

, the vessel with the ingredients should be immersed in sea-water, and then the divine water will be perfected. It is, so to speak, gestated in the womb of the sea-water. The text says: This [divine] water makes the dead living and the living dead, it lights the darkness and darkens the light, concentrates [

] the sea-water and quenches fire. As this miraculous water occurs even in the oldest texts, it must be of pagan rather than of Christian origin. The oldest Chinese treatise known to us (A.D. 142) likewise contains this idea of the divine water: it is the flowing pearl (quicksilver), and the divine chi, meaning air, spirit, ethereal essence. The various essences are likened to spring showers in abundance,612 and this recalls the blessed water in the treatise of Komarios, which brings the spring.613 The age-old use of water at sacrifices and the great role it played in Egypt, where Western alchemy originated, may well have foreshadowed the water symbolism of later times. Folk ideas and superstitions such as we find in the Magic Papyri may have made their contri bution, too; the following words might just as well have been taken from an alchemical treatise: I am the plant named Bas, I am a spout of blood . . ., the outgrowth of the abyss.614 . . . I am the sacred bird Phoenix.615 . . . I am Helios. . . . I am Aphrodite. . . . I am Kronos, who has showed forth the light. . . . I am Osiris, named water, I am Isis, named dew, I am Esenephys, named spring.616 The personified

might well have spoken like that.

[318] The effect of Christian baptism is the washing away of sin and the acceptance of the neophyte into the Church as the earthly kingdom of Christ, sanctification and rebirth through grace, and the bestowal of an indelible character on the baptized. The effect of the aqua permanens is equally miraculous. The Gloria mundi says: The mystery of every thing is life, which is water; for water dissolves the body into spirit and summons a spirit from the dead.617 Dissolution into spirit, the bodys volatilization or sublimation, corresponds chemically to evaporation, or any rate to the expulsion of evaporable ingredients like quicksilver, sulphur, etc. Psychologically it corresponds to the conscious realization and integration of an unconscious content. Unconscious contents lurk somewhere in the body like so many demons of sickness, impossible to get hold of, especially when they give rise to physical symptoms the organic causes of which cannot be demonstrated. The spirit summoned from the dead is usually the spirit Mercurius, who, as the anima mundi, is inherent in all things in a latent state. It is clear from the passage immediately following that it is salt of which it is said: And that is the thing which we seek: all our secrets are contained in it. Salt, however, takes its origin from Mercurius, so salt is a synonym for the arcane substance. It also plays an important part in the Roman rite: after being blessed it is added to the consecrated water, and in the ceremony

of baptism a few grains of the consecrated salt are placed in the neophytes mouth with the words: Receive the salt of wisdom: may it be a propitiation for thee unto eternal life.

[319] As the alchemists strove to produce an incorruptible glorified body, they would, if they were successful, attain that state in the albedo, where the body became spotless and no longer subject to decay. The white substance of the ash618 was therefore described as the diadem of the heart, and its synonym, the white foliated earth (terra alba foliata), as the crown of victory.619 The ash is identical with the pure water which is cleansed from the darkness of the soul, and of the black matter, for the wickedness (malitia) of base earthiness has been separated from it.620 This terrestreitas mala is the terra damnata (accursed earth) mentioned by other authors; it is what Goe the calls the trace of earth painful to bear, the moral turpitude that cannot be washed off. In Senior the ash is synonymous with vitrum (glass), which, on account of its incorruptibility and transparency, seemed to resemble the glorified body. Glass in its turn was associated with salt, for salt was praised as that virgin and pure earth, and the finest crystalline glass is composed mainly of sal Sodae (soda salts), with sand added as a binding agent. Thus the raw material of glass-making (technically known as the batch) is formed from two incorruptible substances.621 Furthermore, glass is made in the fire, the pure element. In the sharp or burning taste of salt the alchemists detected the fire dwelling within it, whose preservative property it in fact shares. Alexander of Macedon is cited as saying: Know that the salt is fire and dryness.622 Or, the salts are of fiery nature.623 Salt has an affinity with sulphur, whose nature is essentially fiery.624 Glauber maintains that fire and salt are in their essential nature one thing and are therefore held in high esteem by all sensible Christians, but the ignorant know no more of these things than a cow, a pig, or a brute, which live without understanding. He also says the Abyssinians baptized with water and fire. Without fire and salt the hea then would not have been able to offer sacrifice, and the evangelist Mark had said that every one shall be salted with fire, and every sacrifice shall be salted with salt.625

1. The Interpretation and Meaning of Salt

[320] Salt as much as ash is a synonym for the albedo (or dealbatio), and is identical with the white stone, the white sun, the full moon, the fruitful white earth, cleansed and calcined.626 The connecting link between ash and salt is potash, and the burning and corrosive property of lye (caustic solution) is well known.627 Senior mentions that the dealbatio was known as salsatura (marination).628

[321] Some light is thrown on the numerous overlapping significations of salt, and the obscurity begins to clear up, when we are informed, further, that one of its principal meanings is soul. As the white substance it is the white woman, and the salt of our magnesia629 is a spark of the anima mundi.630 For Glauber the salt is feminine and corresponds to Eve.631 The Gloria mundi says: The salt of the earth is the soul.632 This pregnant sentence contains within it the whole ambiguity of alchemy. On the one hand the soul is the aqua permanens, which dissolves and coagulates, the arcane substance which is at once the transformer and the transformed, the nature which conquers nature. On the other hand it is the human soul imprisoned in the body as the anima mundi is in matter, and this soul undergoes the same transformations by death and purification, and finally by glorification, as the lapis. It is the tincture which coagulates all substances, indeed it even fixes (figit) itself; it comes from the centre of the earth and is the destroyed earth, nor is there anything on the earth like to the tincture.633 The soul is therefore not an earthly but a transcendental thing, regardless of the

fact that the alchemists expected it to appear in a retort. This contradiction presented no difficulties to the medieval mind. There was a good reason for this: the philosophers were so fascinated by their own psychisms that, in their navet, they faithfully reproduced the inner psychic situation externally. Although the unconscious, personified by the anima, is in itself transcendental, it can appear in the sphere of consciousness, that is, in this world, in the form of an influence on conscious processes.

[322] Just as the world-soul pervades all things, so does salt. It is ubiquitous and thus fulfils the main requirement of an arcane substance, that it can be found everywhere. No doubt the reader will be as conscious as I am of how uncommonly difficult it is to give an account of salt and its ubiquitous connections. It represents the feminine principle of Eros, which brings everything into relationship, in an almost perfect way. In this respect it is surpassed only by Mercurius, and the notion that salt comes from Mercurius is therefore quite understandable. For salt, as the soul or spark of the anima mundi, is in very truth the daughter of the spiritus vegetativus of creation. Salt is far more indefinite and more universal than sulphur, whose essence is fairly well defined by its fiery nature.

[323] The relationship of salt to the anima mundi, which as we know is personified by the Primordial Man or Anthropos, brings us to the analogy with Christ. Glauber himself makes the equation Sal: Sol = A : ,634 so that salt becomes an analogue of God. According to Glauber, the sign for salt

was originally

,635 a double totality symbol; the circle representing non-differentiated wholeness, and the square discriminated wholeness.636 As a matter of fact there is another sign for salt,

in contradistinction to

Venus, who certainly has less to do with understanding and wisdom than has salt. Salt, says Glauber, was the first fiat at the creation.637 Christ is the salt of wisdom which is given at baptism.638 These ideas are elaborated by Georg von Welling: Christ is the salt, the fiat is the Word that is begotten from eternity for our preservation. Christ is the sweet, fixed salt of silent, gentle eternity. The body, when salted by Christ, becomes tinctured and therefore incorruptible.639

[324] The Christ parallel runs through the late alchemical speculations that set in after Boehme, and it was made possible by the sal: sapientia equation. Already in antiquity salt denoted wit, good sense, good taste, etc., as well as spirit. Cicero, for instance, remarks: In wit [sale] and humour Caesar . . . surpassed them all.640 But it was the Vulgate that had the most decisive influence on the formation of alchemical concepts. In the Old Testament, even the salt of the covenant641 has a moral meaning. In the New Testament, the famous

words Ye are the salt of the earth (Matthew 5 : 13) show that the disciples were regarded as personifications of higher insight and divine wisdom, just as, in their role of

(proclaimers of the message), they functioned as angels (

, messengers), so that Gods kingdom on earth might approximate as closely as possible to the structure of the heavenly hierarchy. The other well-known passage is at Mark 9 : 50, ending with the words: Have salt in yourselves, and have peace one with another. The earliest reference to salt in the New Testament (Colossians 4 : 6) likewise has a classical flavour: Let your speech be alway with grace, and seasoned with salt, that ye may know how ye ought to answer every man.

[325] Here salt undoubtedly means insight, understanding, wisdom. In both Matthew and Mark the salt is liable to lose its savour. Evidently this salt must keep its tang, just as the wise virgins kept their lamps trimmed. For this purpose a flexibility of mind is needed, and the last thing to guarantee this is rigid insistence on the necessity of faith. Everyone will admit that it is the task of the Church to safeguard her store of wisdom, the aqua doctrinae, in its original purity, and yet, in response to the changing spirit of the times, she must go on altering it and differentiating it just as the Fathers did. For the cultured Greco-Roman world early Christianity was among other things a message in philosophical disguise, as we can see quite plainly from Hippolytus. It was a competing philosophical doctrine that reached a certain peak of perfection in St. Thomas. Until well into the sixteenth century the degree of philosophical truth of Christian doctrine corresponded to that of scientific truth today.

[326] The physicians and natural philosophers of the Middle Ages nevertheless found themselves faced with problems for which the Church had no answer. Confronted with sickness and death, the physicians did not hesitate to seek counsel with the Arabs and so resuscitate that bit of the ancient world which the Church thought she had exterminated for ever, namely the Mandaean and Sabaean remnants of Hellenistic syncretism. From them they derived a sal sapientiae that seemed so unlike the doctrine of the Church that before long a process of mutual assimilation arose which put forth some very remarkable blossoms. The ecclesiastical allegories kept, so far as I can judge, to the classical usage of Sal. Only St. Hilary (d. 367) seems to have gone rather more deeply into the nature of salt when he remarks that salt contains in itself the element of water and fire, and by this is one out of two.642 Picinellus observes: Two elements which stir up an implacable enmity between themselves are found in wondrous alliance in salt. For salt is wholly fire and wholly water.643 For the rest he advises a sparing use of salt: Let the word be sprinkled with salt, not deluged with it,644 and another, earlier allegorist, the Jesuit Nicholas Caussin,645 does not mention salt at all.

[327] This is not altogether surprising, for how do wisdom and revelation square with one another? As certain books of the Old Testament canon show, there is, besides the wisdom of God which expresses itself in revelation, a human wisdom which cannot be had unless one works for it. Mark 9 : 50 therefore exhorts us to make sure that we always have enough salt in us, and he is certainly not referring to divine revelation, for this is something no man can produce on his own resources. But at least he can cultivate and increase his own human wisdom. That Mark should offer this warning, and that Paul should express himself in a very

similar way, is in accord with the traditional Judeo-Hellenism of the Jewish communities at that time. An authoritarian Church, however, leaves very little room for the salt of human wisdom. Hence it is not surprising that the sal sapientiae plays an incomparably greater role outside the Church. Irenaeus, reporting the views of the Gnostics, says: The spiritual, they say, [is] sent forth to this end, that, being united here below with the psychic, it may take form, and be instructed simultaneously by intercourse with it. And this they declare to be the salt and the light of the world.646 The union of the spiritual, masculine principle with the feminine, psychic principle is far from being just a fantasy of the Gnostics: it has found an echo in the Assumption of the Virgin, in the union of Tifereth and Malchuth, and in Goethes the Eternal Feminine leads us upward and on. Hippolytus mentions this same view as that of the Sethians. He says:

But when this wave is raised from the water by the wind and made pregnant in its nature, and has received within itself the reproductive power of the feminine, it retains the light scattered from on high together with the fragrance of the spirit [

],647 and that is Nous given shape in various forms. This [light] is a perfect God, who is brought down from the unbegotten light on high and from the spirit into mans nature as into a temple, by the power of nature and the movement of the wind. It is engendered from the water and commingled and mixed with the bodies as if it were the salt of all created things, and a light of the darkness struggling to be freed from the bodies, and not able to find a way out. For some very small spark of the light is mingled with the fragrance from above. . . . [Here follows a corrupt and controversial passage which I pass over.] . . . Therefore every thought and care of the light from above is how and in what way the Nous may be delivered from the death of the sinful and dark body, from the father below [

],648 who is the wind which raised up the waves in tumult and terror, and begot Nous his own perfect son, who is yet not his own son in substance. For he was a ray of light from on high, from that perfect light overpowered in the dark and terrible, bitter polluted water, and a shining spirit carried away over the water 649

[328] This strangely beautiful passage contains pretty well everything that the alchemists endeavoured to say about salt: it is the spirit, the turning of the body into light (albedo), the spark of the anima mundi, imprisoned in the dark depths of the sea and begotten there by the light from above and the reproductive power of the feminine. It should be noted that the alchemists could have known nothing of Hippolytus, as his Philosophumena, long believed lost, was rediscovered only in the middle of the nineteenth century in a monastery on Mount Athos. Anyone familiar with the spirit of alchemy and the views of the Gnostics in Hippolytus will be struck again and again by their inner affinity.

[329] The clue to this passage from the Elenchos, and to other similar ones, is to be found in the phenomenology of the self.650 Salt is not a very common dream-symbol, but it does appear in the cubic form of a crystal,651 which in many patients drawings represents the centre and hence the self; similarly, the quaternary structure of most mandalas reminds one of the sign for salt

mentioned earlier. Just as the numerous synonyms and attri butes of the lapis stress now one and now another of its aspects, so do the symbols of the self. Apart from its preservative quality salt has mainly the metaphorical meaning of sapientia. With regard to this aspect the Tractatus aureus states: It is said in the mystic language of our sages, He who works without salt will never raise dead bodies. . . . He who works without salt draws a bow without a string. For you must know that these sayings refer to a very different kind of salt from the common mineral. . . . Sometimes they call the medicine itself Salt. 652 These words are ambiguous: here salt means wit as well as wisdom. As to the importance of salt in the opus, Johannes Grasseus says of the arcane substance: And this is the Lead of the Philosophers, which they also call the lead of the air. In it is found the shining white dove, named the salt of the metals, wherein is the whole magistery of the work. This [dove] is the pure, chaste, wise, and rich Queen of Sheba.653 Here salt, arcane substance (the paradoxical lead of the air), the white dove (spiritus sapientiae), wisdom, and femininity appear in one figure. The saying from the Gloria mundi is quite clear: No man can understand this Art who does not know the salt and its preparation.654 For the Aquarium sapientum the sal sapientiae comes from the aqua benedicta or aqua pontica, which, itself an extract, is named heart, soul, and spirit. At first the aqua is contained in the prima materia and is of a blood-red colour; but after its preparation it becomes of a bright, clear, transparent white, and is called by the sages the Salt of Wisdom.655 Khunrath boldly summarizes these statements about the salt when he says: Our water cannot be made without the salt of wisdom, for it is the salt of wisdom itself, say the philosophers; a fire, and a salt fire, the true Living Universal Menstruum. Without salt the work has no success.656 Elsewhere he remarks: Not without good reason has salt been adorned by the wise with the name of Wisdom. Salt is the lapis, a mystery to be hidden.657 Vigenerus says that the Redeemer chose his disciples that they might be the salt of men and proclaim to them the pure and incorruptible doctrine of the gospel. He reports the Cabalists as saying that the computatio658 of the Hebrew word for salt (melach) gives the number 78. This number could be divided by any divisor and still give a word that referred to the divine Name. We will not pursue the inferences he draws from this but will only note that for all those reasons salt was used for the service of God in all offerings and sacrifices.659 Glauber calls Christ the sal sapientiae and says that his favourite disciple John was salted with the salt of wisdom.660

[330] Apart from its lunar wetness and its terrestrial nature, the most outstanding properties of salt are bitterness and wisdom. As in the double quaternio of the elements and qualities, earth and water have coldness in common, so bitterness and wisdom would form a pair of opposites with a third thing between. (See diagram on facing page.) The factor common to both, however incommensurable the two ideas may seem, is, psychologically, the function of feeling. Tears, sorrow, and disappointment are bitter, but wisdom is the comforter in all psychic suffering. Indeed, bitterness and wisdom form a pair of alternatives: where there is bitterness wisdom is lacking, and where wisdom is there can be no bitterness. Salt, as the carrier of this fateful alternative, is co-ordinated with the nature of woman. The masculine, solar nature in the right half of the quaternio knows neither coldness, nor a shadow, nor heaviness, melancholy, etc., because, so long as all goes well, it identifies as closely as possible with consciousness, and that as a rule is the idea which one has of oneself. In this idea the shadow is usually missing: first because nobody likes to admit to any inferiority, and second because logic forbids something white to be called black. A good man has good qualities, and only the bad man has bad qualities. For reasons of prestige we pass over the shadow in complete silence. A famous example of masculine prejudice is Nietzsches Superman, who scorns compassion and fights against the Ugliest Man the ordinary man that

everyone is. The shadow must not be seen, it must be denied, repressed, or twisted into something quite extraordinary. The sun is always shining and everything smiles back. There is no room for any prestige-diminishing weakness, so the sol niger is never seen. Only in solitary hours is its presence feared.

[331] Things are different with Luna: every month she is darkened and extinguished; she cannot hide this from anybody, not even from herself. She knows that this same Luna is now bright and now dark but who has ever heard of a dark sun? We call this quality of Luna womans closeness to nature, and the fiery brilliance and hot air that plays round the surface of things we like to call the masculine mind.

[332] Despite all attempts at denial and obfuscation there is an unconscious factor, a black sun, which is responsible for the surprisingly common phenomenon of masculine split-mindedness, when the right hand mustnt know what the left is doing. This split in the masculine psyche and the regular darkening of the moon in woman together explain the remarkable fact that the woman is accused of all the darkness in a man, while he himself basks in the thought that he is a veritable fount of vitality and illumination for all the females in his environment. Actually, he would be better advised to shroud the brilliance of his mind in the profoundest doubt. It is not difficult for this type of mind (which besides other things is a great trickster like Mercurius) to admit a host of sins in the most convincing way, and even to combine it with a spurious feeling of ethical superiority without in the least approximating to a genuine insight. This can never be achieved without the participation of feeling; but the intellect admits feeling only when it is convenient. The novilunium of woman is a source of countless disappointments for man which easily turn to bitterness, though they could equally well be a source of wisdom if they were understood. Naturally this is possible only if he is prepared to acknowledge his black sun, that is, his shadow.

[333] Confirmation of our interpretation of salt as Eros (i.e., as a feeling relationship) is found in the fact that the bitterness is the origin of the colours (par. 245). We have only to look at the drawings and paintings of patients who supplement their analysis by active imagination to see that colours are feeling-values. Mostly, to begin with, only a pencil or pen is used to make rapid sketches of dreams, sudden ideas, and fantasies. But from a certain moment on the patients begin to make use of colour, and this is generally the moment when merely intellectual interest gives way to emotional participation. Occasionally the same phenomenon can be observed in dreams, which at such moments are dreamt in colour, or a particularly vivid colour is insisted upon.

[334] Disappointment, always a shock to the feelings, is not only the mother of bitterness but the strongest incentive to a differentiation of feeling. The failure of a pet plan, the disappointing behaviour of someone one loves, can supply the impulse either for a more or less brutal outburst of affect or for a modification and adjustment of feeling, and hence for its higher development. This culminates in wisdom if feeling is supplemented by reflection and rational insight. Wisdom is never violent: where wisdom reigns there is no conflict between thinking and feeling.

[335] This interpretation of salt and its qualities prompts us to ask, as in all cases where alchemical statements are involved, whether the alchemists themselves had such thoughts. We know from the literature that they were thoroughly aware of the moral meaning of the amaritudo, and by sapientia they did not mean anything essentially different from what we understand by this word. But how the wisdom comes from the bitterness, and how the bitterness can be the source of the colours, on these points they leave us in the dark. Nor have we any reason to believe that these connections were so self-evident to them that they regarded any explanation as superfluous. If that were so, someone would have been sure to blurt it out. It is much more probable that they simply said these things without any conscious act of cognition. Moreover, the sum of all these statements is seldom or never found consistently formulated in any one author; rather one author mentions one thing and another another, and it is only by viewing them all together, as we have tried to do here, that we get the whole picture.661 The alchemists themselves suggest this method, and I must admit that it was their advice which first put me on the track of a psychological interpretation. The Rosarium says one should read from page to page, and other sayings are He should possess many books and One book opens another. Yet the complete lack, until the nineteenth century, of any psychological viewpoint (which even today meets with the grossest misunderstandings) makes it very unlikely that anything resembling a psychological interpretation penetrated into the consciousness of the alchemists. Their moral concepts moved entirely on the plane of synonym and analogy, in a word, of correspondence. Most of their statements spring not from a conscious but from an unconscious act of thinking, as do dreams, sudden ideas, and fantasies, where again we only find out the meaning afterwards by careful comparison and analysis.

[336] But the greatest of all riddles, of course, is the ever-recurring question of what the alchemists really meant by their substances. What, for instance, is the meaning of a sal spirituale? The only possible answer seems to be this: chemical matter was so completely unknown to them that it instantly became a carrier for projections. Its darkness was so loaded with unconscious contents that a state of participation mystique,662 or unconscious identity, arose between them and the chemical substance, which caused this substance to behave, at any rate in part, like an unconscious content. Of this relationship the alchemists had a dim presentimentenough, anyway, to enable them to make statements which can only be understood as psychological.

[337] Khunrath says: And the Light was made Salt, a body of salt, the salt of wisdom.663 The same author remarks that the point in the midst of the salt corresponds to the Tartarus of the greater world, which is hell.664 This coincides with the conception of the fire hidden in the salt. Salt must have the paradoxical double nature of the arcane substance. Thus the Gloria mundi says that in the salt are two salts, namely sulphur and the radical moisture, the two most potent opposites imaginable, for which reason it was also called the Rebis.665 Vigenerus asserts that salt consists of two substances, since all salts partake of sulphur and quicksilver.666 These correspond to Khunraths king and queen, the two waters, red and white.667 During the work the salt assumes the appearance of blood.668 It is certain, says Dorn, that a salt, the natural balsam of the body, is begotten from human blood. It has within it both corruption and preservation against corruption, for in the natural order there is nothing that does not contain as much evil as good.669 Dorn was a physician, and his remark is characteristic of the empirical standpoint of the alchemists.

[338] The dark nature of salt accounts for its blackness and foetid smell.670 At the dissolution of living bodies it is the last residue of corruption, but it is the prime agent in

generation.671 Mylius expressly identifies salt with the uroboros-dragon.672 We have already mentioned its identification with the sea of Typhon; hence one could easily identify it with the sea-monster Leviathan.673 At all events there is an amusing relationship between salt and the Leviathan in Abraham Eleazar, who says with reference to Job 40 : 15:674 For Behemoth is a wild ox, whom the Most High has salted up with Leviathan and preserved for the world to come,675 evidently as food for the inhabitants of paradise,676 or whatever the world to come may mean.

[339] Another direful aspect of salt is its relation to the malefic Saturn, as is implied by Grasseus in that passage about the white dove and the philosophical lead. Speaking of the identity of sea and salt, Vigenerus points out that the Pythagoreans called the sea the tear of Kronos, because of its bitter saltness.677 On account of its relation to Typhon salt is also endowed with a murderous quality,678 as we saw in the chapter on Sulphur, where Sal inflicts on Sulphur an incurable wound. This offers a curious parallel to Kundrys wounding of Amfortas in Parsifal. In the parable of Sulphur Sal plays the sinister new-moon role of Luna.

[340] As a natural product, salt contains as much evil as good. As the sea it is the

, mother of all things; as the tear of Kronos it is bitterness and sadness; as the sea-spume it is the scum of Typhon, and as the clear water it is Sapientia herself.

[341] The Gloria mundi says that the aqua permanens is a very limpid water, so bitter as to be quite undrinkable.679 In a hymn-like invocation the text continues: O water of bitter taste, that preservest the elements! O nature of propinquity, that dissolvest nature! O best of natures, which overcomest nature herself! . . . Thou art crowned with light and art born . . . and the quintessence ariseth from thee.680 This water is like none on earth, with the exception of that fount in Judaea which is named the Fount of the Saviour or of Blessedness. With great efforts and by the grace of God the philosophers found that noble spring. But the spring is in a place so secret that only a few know of its gushing, and they know not the way to Judaea where it might be found. Therefore the philosopher681 cries out: O water of harsh and bitter taste! For it is hard and difficult for any man to find that spring.682 This is an obvious allusion to the arcane nature and moral significance of the water, and it is also evident that it is not the water of grace or the water of the doctrine but that it springs from the lumen naturae. Otherwise the author would not have emphasized that Judaea was in a secret place, for if the Churchs teachings were meant no one would need to find them in a secret place, since they are accessible to everyone. Also, it would be quite incomprehensible why the philosopher should exclaim: O water, held worthless by all! By reason of its worthlessness and tortuousness683 no one can attain perfection in the art, or perceive its mighty virtue; for all four elements are, as it were, contained in it. There can be no doubt that this is the aqua permanens or aqua pontica, the primal water which contains the four elements.

[342] The psychological equivalent of the chaotic water of the beginning684 is the unconscious, which the old writers could grasp only in projected form, just as today most people cannot see the beam in their own eye but are all too well aware of the mote in their brothers. Political propaganda exploits this primitivity and conquers the naive with their own defect. The only defence against this overwhelming danger is recognition of the shadow. The sight of its darkness is itself an illumination, a widening of consciousness through integration of the hitherto unconscious components of the personality. Freuds efforts to bring the shadow to

consciousness are the logical and salutary answer to the almost universal unconsciousness and projection-proneness of the general public. It is as though Freud, with sure instinct, had sought to avert the danger of nation-wide psychic epidemics that threatened Europe. What he did not see was that the confrontation with the shadow is not just a harmless affair that can be settled by reason. The shadow is the primitive who is still alive and active in civilized man, and our civilized reason means nothing to him. He needs to be ruled by a higher authority, such as is found in the great religions. Even when Reason triumphed at the beginning of the French Revolution it was quickly turned into a goddess and enthroned in Notre-Dame.

[343] The shadow exerts a dangerous fascination which can be countered only by another fascinosum. It cannot be got at by reason, even in the most rational person, but only by illumination, of a degree and kind that are equal to the darkness but are the exact opposite of enlightenment. For what we call rational is everything that seems fitting to the man in the street, and the question then arises whether this fitness may not in the end prove to be irrational in the bad sense of the word. Sometimes, even with the best intentions this dilemma cannot be solved. This is the moment when the primitive trusts himself to a higher authority and to a decision beyond his comprehension. The civilized man in his closed-in environment functions in a fitting and appropriate manner, that is, rationally. But if, because of some apparently insoluble dilemma, he gets outside the confines of civilization, he becomes a primitive again; then he has irrational ideas and acts on hunches; then he no longer thinks but it thinks in him; then he needs magical practices in order to gain a feeling of security; then the latent autonomy of the unconscious becomes active and begins to manifest itself as it has always done in the past.

[344] The good tidings announced by alchemy are that, as once a fountain sprang up in Judaea, so now there is a secret Judaea the way to which is not easily found, and a hidden spring whose waters seem so worthless685 and so bitter that they are deemed of no use at all. We know from numerous hints686 that mans inner life is the secret place where the aqua solvens et coagulans, the medicina catholica or panacea, the spark of the light of nature,687 are to be found. Our text shows us how much the alchemists put their art on the level of divine revelation and regarded it as at least an essential complement to the work of redemption. True, only a few of them were the elect who formed the golden chain linking earth to heaven, but still they were the fathers of natural science today. They were the unwitting instigators of the schism between faith and knowledge, and it was they who made the world conscious that the revelation was neither complete nor final. Since these things are so, says an ecclesiastic of the seventeenth century, it will suffice, after the light of faith, for human ingenuity to recognize, as it were, the refracted rays of the Divine majesty in the world and in created things.688 The refracted rays correspond to the certain luminosity which the alchemists said was inherent in the natural world.

[345] Revelation conveys general truths which often do not illuminate the individuals actual situation in the slightest, nor was it traditional revelation that gave us the microscope and the machine. And since human life is not enacted exclusively, or even to a noticeable degree, on the plane of the higher verities, the source of knowledge unlocked by the old alchemists and physicians has done humanity a great and welcome serviceso great that for many people the light of revelation has been extinguished altogether. Within the confines of civilization mans wilful rationality apparently suffices. Outside of this shines, or should shine, the light of faith. But where the darkness comprehendeth it not (this being the prerogative of darkness!) those labouring in the darkness must try to accomplish an opus that will cause the fishes eyes to shine in the depths of the sea, or to catch the refracted rays of the divine majesty even

though this produces a light which the darkness, as usual, does not comprehend. But when there is a light in the darkness which comprehends the darkness, darkness no longer prevails. The longing of the darkness for light is fulfilled only when the light can no longer be rationally explained by the darkness. For the darkness has its own peculiar intellect and its own logic, which should be taken very seriously. Only the light which the darkness comprehendeth not can illuminate the darkness. Everything that the darkness thinks, grasps, and comprehends by itself is dark; therefore it is illuminated only by what, to it, is unexpected, unwanted, and incomprehensible. The psycho therapeutic method of active imagination offers excellent examples of this; sometimes a numinous dream or some external event will have the same effect.

[346] Alchemy announced a source of knowledge, parallel if not equivalent to revelation, which yields a bitter water by no means acceptable to our human judgment. It is harsh and bitter or like vinegar,689 for it is a bitter thing to accept the darkness and blackness of the umbra solis and to pass through this valley of the shadow. It is bitter indeed to discover behind ones lofty ideals narrow, fanatical convictions, all the more cherished for that, and behind ones heroic pretensions nothing but crude egotism, infantile greed, and complacency. This painful corrective is an unavoidable stage in every psycho therapeutic process. As the alchemists said, it begins with the nigredo, or generates it as the indispensable prerequisite for synthesis, for unless the opposites are constellated and brought to consciousness they can never be united. Freud halted the process at the reduction to the inferior half of the personality and tended to overlook the daemonic dangerousness of the dark side, which by no means consists only of relatively harmless infantilisms. Man is neither so reasonable nor so good that he can cope eo ipso with evil. The darkness can quite well engulf him, especially when he finds himself with those of like mind. Mass-mindedness increases unconsciousness and then the evil swells like an avalanche, as contemporary events have shown. Even so, society can also work for good; it is even necessary because of the moral weakness of most human beings, who, to maintain themselves at all, must have some external good to cling on to. The great religions are psycho therapeutic systems that give a foothold to all those who cannot stand by themselves, and they are in the overwhelming majority.

[347] In spite of their undoubtedly heretical methods the alchemists showed by their positive attitude to the Church that they were cleverer than certain modern apostles of enlightenment. Alsovery much in contrast to the rationalistic tendencies of todaythey displayed, despite its tortuousness, a remarkable understanding of the imagery upon which the Christian cosmos is built. This world of images, in its historical form, is irretrievably lost to modern man; its loss has spiritually impoverished the masses and compelled them to find pitiful substitutes, as poisonous as they are worthless. No one can be held responsible for this development. It is due rather to the restless tempo of spiritual growth and change, whose motive forces go far beyond the horizon of the individual. He can only hope to keep pace with it and try to understand it so far that he is not blindly swallowed up by it. For that is the alarming thing about mass movements, even if they are good, that they demand and must demand blind faith. The Church can never explain the truth of her images because she acknowledges no point of view but her own. She moves solely within the framework of her images, and her arguments must always beg the question. The flock of harmless sheep was ever the symbolic prototype of the credulous crowd, though the Church is quick to recognize the wolves in sheeps clothing who lead the faith of the multitude astray in order to destroy them. The tragedy is that the blind trust which leads to perdition is practised just as much inside the Church and is praised as the highest virtue. Yet our Lord says: Be ye therefore wise as serpents,690 and the Bible itself stresses the cleverness and cunning of the

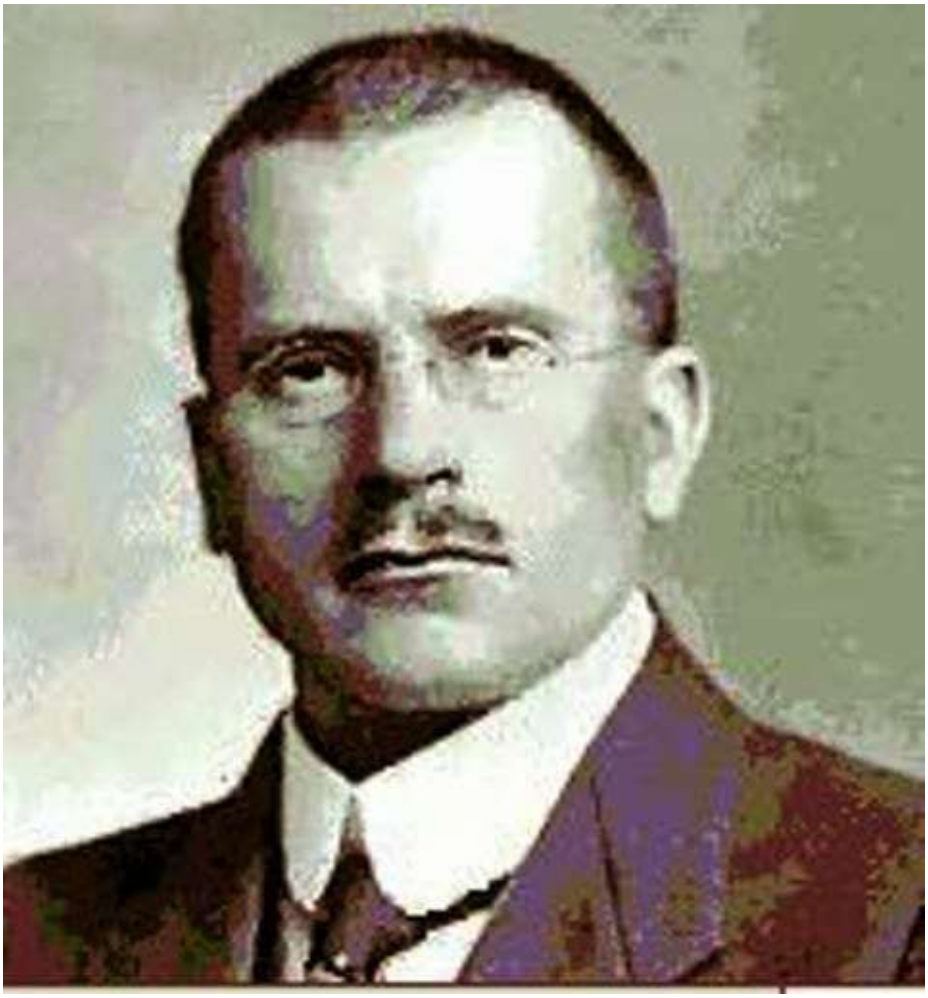
serpent. But where are these necessary if not altogether praiseworthy qualities developed and given their due? The serpent has become a by-word for everything morally abhorrent, and yet anyone who is not as smart as a snake is liable to land himself in trouble through blind faith.

[348] The alchemists knew about the snake and the cold half of nature,691 and they said enough to make it clear to their successors that they endeavoured by their art to lead that serpentine Nous of the darkness, the serpens mercurialis, through the stages of transformation to the goal of perfection (telesmus).692 The more or less symbolical or projected integration of the unconscious that went hand in hand with this evidently had so many favourable effects that the alchemists felt encouraged to express a tempered optimism.

1. https://www.facebook.com/groups/56536297291/

1.1.4 When you have time for a client who wishes to consult you, you'll let me know. (2023-04-05 04:41)

[1]Carl Jung Depth Psychology Facebook Group



[2]The Correspondence of Victoria Ocampo, Count Keyserling and C G Jung

27 Avenue Malakoff6

Passy 25-93

28 June 1934

Dear Dr Jung:

Everything that has something to do with the "Revista de Occidente" has something to do with Ortega.

And I doubt if he had not a hand in the publication of your book.

Of course there is too much talk in the world, but your kind of talk is not quite the same as everyone else’s, I believe.

Sorry you are not tempted. I shall try to go to Zurich in August, as you prefer it.

Yes! Your books have meant and mean very much to me.

Sincerely yours,

Victoria Ocampo

Hotel Baur au Lac7

Zurich

Dr Jung, 18 October

I leave Zurich, where I came especially to see you, with the bitter regret that I could not really speak with you as I would have liked.

I needed very much to do so. But since you had no time to spare, I won't insist.

Just imagine that I had almost given up coming to see you because of your letter!

That letter was like a bucket of cold water.

I had, thanks to that letter, the impression that you, who understand everything (at least everything that, in my opinion, is essential in life) had not understood the tone of my letter.

That is to say, the degree to which I was sincere and the degree to which your books meant something deeply important in my life.

It would be necessary, Dr Jung, for me to go and consult you as a sick person, without really being sick.

Indeed, my moral sickness consists in being tormented by a variety of attitudes that are in appearance contradictory.

You could help me see more clearly (and I believe that only by speaking with you this miracle would come into effect), and I would be as grateful to you as if you had cured me of a torment, a physical ailment.

If you could only classify me in the same way you classify your

dogs, that would amount to the same thing as winning a battle against the enemy ...

What do you think of this?

For my part, I believe that, at this moment, you are the only person whose help can be effective for me.

As I familiarize myself with your thinking, and I apologize if I appear presumptuous, it seems to me that I'll arrive at a relative peace of mind.

This would allow me to work better than I do now, and especially to disperse myself less.

As far as I'm concerned, that's the situation.

As for your lectures in Argentina, I want to repeat that this trip might be of some interest to you, and would be enormously interesting to us.

As soon as I arrive in Paris, I will send you the last issue of my magazine where your book is already announced, as well as two of the volumes published by us, so that you can see what they look like.

I hope (and if I didn't hope this, I would feel truly despondent) that Psychological Types will find in all of Latin America (that cannot be accused of lacking vastness) as well as in Spain ... at least ten readers!

You can see that I am neither very ambitious nor very optimistic. But I am stubborn.

If there is anyone in our Americas that this book should reach, then it's necessary that that someone be indeed reached.

And I will make every effort to achieve this.

I'm leaving Zurich this evening. If I don't call you, it's because I've nothing more to say.

When you have time for a client who wishes to consult you, you'll let me know.

With fondest memories, and with the assurance of my sincere admiration.

Victoria Ocampo

P.S.: I'm sending you a short commentary on the Commedia published twelve years ago in a Buenos Aires newspaper for the sixth centenary of Dante.

It has no value other than to reveal my thirst for order, an order that I admire in Dante ... an order that I cannot enter except by my own means, or at least enter in the same way. The Catholic Church horrifies me. The church, you understand.

I'm sorry I can't send you my more recent writings (that are of greater value, a fact that pleases me) but they have only been published in Spanish.

October 25, 19348

Madame Victoria Ocampo

Banque Espagnole du Rio de la Plata

8 Av de l’Opera

Paris

Dear Madam,

You will find here the preface for the Spanish edition of Psychologische Typen.

I very much regretted, on telephoning you the other day, not to find you at your hotel, and I would like to rethank you again for your efforts to publish this translation.

I would be obliged if you would also convey my thanks to Monsieur de la Serna.

Yours faithfully,

C. G. Jung

The Correspondence of Victoria Ocampo, Count Keyserling and C G Jung Page 102-105

https://www.amazon.com/Correspondence-Victoria-Ocampo-Count-Keyserling/dp/1032207205/ref=sr_1_1?crid=1AF7I0JMNOPJ7&keywords=The+Correspondence+of+Victoria+-Ocampo%2C+Count+Keyserling+and+C+G+Jung&qid=1671885418&sprefix=the+correspondence+of+victoria+ocampo%2C+count+keyserling+and+c+g+jung%2Caps%2C73&sr=8-1

1. https://www.facebook.com/groups/56536297291/
2. https://www.amazon.com/Correspondence-Victoria-Ocampo-Count-Keyserling/dp/1032207205/ref=sr_1_1?crid=1AF7I0JMNOPJ7&keywords=The+Correspondence+of+Victoria+Ocamp

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1.1.5 That was an encounter with the daemonism of the earth, (2023-04-06 09:23)

[1]Carl Jung Depth Psychology Facebook Group

Dear Count, 13 August 1931

First I must ask you to forgive me for not reacting earlier to your interesting MS [part of South American Meditations].

It is rich and significant in content.

You are inaugurating a new and contemporary style of "sentimental journey", though it is considerably bloodier than its predecessors.

South America has also brought you face to face, plainly and honestly, with the dark underworld, the chthonic unconscious.

It is a classic case of the collective unconscious being constellated by the activation of the inferior function, which because of its contamination with the contents of the collective unconscious always drags this up with it.

Simultaneously the anima emerges in exemplary fashion from the primeval slime, laden with all the pulpy and monstrous appendages of the deep.

And outside, conjured up by her appearance inside, Victoria Ocampo is forced into your magic circle - a meaningful adventure whose continuation arouses my curiosity!

That was an encounter with the daemonism of the earth, and it has never yet been described better.

I wish you all luck with the continuation, but would advise you to cut down on "cultural speculation" as much as possible, otherwise you will blur what is most impressive about your work the personal experience with its exemplary subjectivity.

I hope you are all right in health.

With best regards,

Yours sincerely,

C. G. Jung [The Correspondence of Victoria Ocampo, Count Keyserling and C G Jung Page 94-95]

1. https://www.facebook.com/groups/56536297291/

1.1.6 Carl Jung on "God" - The Black Books, Vol. I - 7 Anthology (2023-04-07 05:10)

Carl Jung on "God" - The Black Books, Vol. I - 7 Anthology

[1]Carl Jung Depth Psychology Facebook Group

Volume I

Salome was his daughter and that they had been companions since eternity.

Salome told Jung's "I" that she loved him.

Elijah told him that Salome loved a prophet and announced the new God to the world. Jung's 'I' was shocked at all this. Sonu Shamdasani, Black Books, Vol. I, Page 24

In an active imagination on January II, 1926, Wolff's "I" had a dialogue with Thot, the Egyptian God of writing.

Thoth instructed her how to invoke someone's "Ka": Sonu Shamdasani, Black Books, Vol. I, Page 32

Jung divided the material up into a series of books comprised of short chapters.

But whereas Zarathustra proclaimes the death of God, Liber Novus depicts the rebirth of God in the soul. Sonu Shamdasani, Black Books, Vol. I, Page 40

But whereas Zarathustra proclaimes the death of God, Liber Novus depicts the rebirth of God in the soul. Sonu Shamdasani, Black Books, Vol. I, Page 40

He touched on madness, divine madness, and psychiatry, how the Imitation of Christ is to be understood today; the death of God; the historical significance of Nietzsche; and the relation of magic and reason. Sonu Shamdasani, Black Books, Vol. I, Page 41

In a critical entry of January 16, 1916, his soul presented an elaborate thiogenic cosmogony.

She described her own nature, the nature of the daimons, the heavenly mother, and the Gods.

Of particular significance was Abraxas, the powerful and fearful self-renewing God of the cosmos.

She characterized the nature of man as striving for absolute individuality, through which he concentrated and countered the dissolution of the Pleroma, or the "all." for fishes with hook and line in the middle of the picture.

On the left was the Devil saying something to the man, and your son wrote down what he said.

It was that he had come for the :fisherman because he was catching his fishes, but on the right was an angel who said, "No you can't take this man, he is taking only bad fishes and none of the good ones."

Then after your son had made that picture he was quite content.

The same night, two of your daughters thought that they had seen spooks in their rooms.

The next day you wrote out the "Sermons to the Dead," and you knew after that nothing more would disturb your family, and nothing did.

Of course I knew you were the :fisherman in your son's picture, and you told me so, but the boy didn't know it. Sonu Shamdasani, Black Books, Vol. I, Page 48-49

Everyone immediately looked to see who was there, but there was no one in sight. I was sitting near the door bell, and not only heard it but saw it moving.

We all simply stared at one another.

The atmosphere was thick, believe me! Then I knew something had to happen.

The whole house was as if there was a crowd present, crammed full of spirits.

They were packed deep right up to the door and the air was so thick it was scarcely possible to breathe.

As for myself, I was all a-quiver with the question: "For God's sake, what in the world is thisr"

Then they cried out in chorus, "We have come back from Jerusalem where we found not what we sought. Sonu Shamdasani, Black Books, Vol. I, Page 49

The Septem Sermones ad Mortuos (Seven Sermons to the Dead) can be regarded as a culmination of the fantasies of this period.

It is a psychological cosmogony cast in the form of a Gnostic creation myth.

In Jung's fantasies, a new God had been born in his soul, the God who is the son of the frogs, Abraxas.

Jung understood this symbolically.

He saw this :figure as representing the uniting of the Christian God With Satan, and hence as depicting a transformation of the Western God-image.

It was in 1952, in Answer to Job, that Jung elaborated on this theme. Sonu Shamdasani, Black Books, Vol. I, Page 50

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It was in 1952, in Answer to Job, that Jung elaborated on this theme. Sonu Shamdasani, Black Books, Vol. I, Page 50

He noted that when individuals annexed the contents of the collective psyche and regarded them as personal attributes, they experienced extreme states of superiority and inferiority.

He borrowed the term "godlikeness" from Goethe and Adler to characterize this. This state arose from fusing the personal and the collective psyche, and represented one of the dangers of analysis. Sonu Shamdasani, Black Books, Vol. I, Page 52

Two possibilities presented themselves: one could attempt to regressively restore persona, and return to the prior state.

However, it was impossible to get rid of the unconscious.

Alternatively, one could accept the condition of godlikeness. Sonu Shamdasani, Black Books, Vol. I, Page 52

The vivid description of the vicissitudes of the state of "godlikeness" can be taken as representing some of Jung's affective states during his self-experimentation. Sonu Shamdasani, Black Books, Vol. I, Page 53

In Transformations and Symbols of the Libido, Jung had called the contents of this unconscious typical myths or primordial images.

He also called them "dominants": "the ruling powers, the Gods, that is, images of dominating laws and principles, average regularities in the sequence of images, that the brain has received from the sequence of secular processes." Sonu Shamdasani, Black Books, Vol. I, Page 57

The seventh sermon had culminated in an evocation of a star God: At immeasurable distance a lonely star stands in the zenith.

This is the one God of this one man, this is his world, his Pleroma, his divinity.

In this world man is Abraxas, the creator and destroyer of his own world.

This star is the God and the goal of man, this is his one guiding God, in him man goes to his rest, toward him goes the long journey of the soul after death, in him everything that man withdraws from the greater world shines resplendently.

To this one God man shall pray. Sonu Shamdasani, Black Books, Vol. I, Page 59

in the last sermon you find the beginning of individuation, out of which, the divine child arises.

Please don't speak of these things to other people. It could do harm to the child.

The child is fate and amor fati & guidance and necessity-and peace and fulfillment (Isaiah] 9.6). But don't allow yourself to be dispersed into people and opinions and discussions.

The child is a new God, actually born in many individuals, but they don't know it. He is a "spiritual" God.

A spirit in many people, yet one and the same everywhere.

Keep to your time and you will experience His qualities. Sonu Shamdasani, Black Books, Vol. I, Page 59-60

From the beginning of August to the end of September, he drew a series of mandalas in pencil in his army notebook, which he preserved.

The first is titled "Phanes" and bears the legend "transformation of matter in the individual."

This image may be seen as an attempt to depict the "newly arising God" and his relation to the individual. Sonu Shamdasani, Black Books, Vol. I, Page 61

The realization of the significance of the self is portrayed in Scrutinies.

On September 18, 1915, Jung wrote, "Through uniting with the self we reach the God."

In the autumn of 1917, he added, "I must say this not with reference to the opinions of the ancients or that authority, but because I have experienced it."

This unshakable experience was nothing less than the experience of God: "The self is not God, although we reach the God through the self."

He realized that he had to serve the self, and that this service was also service of God and of mankind. At the same time, he had to free his self from God, since "the God I experienced is more than love; he is also hate, he is more than beauty, he is also the abomination, he is more than wisdom, he is also meaninglessness, he is more than power, he is also powerlessness, he is more than omnipresence, he is also my creature."

This description of Jung's experience of God corresponds to the vision of Abraxas in the Sermones. Sonu Shamdasani, Black Books, Vol. I, Page 68

In the Black Books, the main figure Jung's "I" has dialogues with is his soul; in some sections of Liber Novus, it is the serpent or the bird.

In one conversation in January 1916, his soul explained to him that when the above and below are not united, she falls into three parts-a serpent, the human soul, and the bird or heavenly soul, which visits the Gods.

Thus Jung's revisions, in which he now differentiated the soul into serpent, human soul, and bird, here can be seen to reflect his understanding of the tripartite nature of his soul. Sonu Shamdasani, Black Books, Vol. I, Page 69

A major theme that Jung was preoccupied with here was finding the right relation to the higher powers, the Gods, and understanding the role of mankind in relation to them. Sonu Shamdasani, Black Books, Vol. I, Page 70

A major theme that Jung was preoccupied with here was finding the right relation to the higher powers, the Gods, and understanding the role of mankind in relation to them.

He came to see that it was critical that one did not give oneself over to the Gods but maintained one's human perspective.

On March l, 1918, his soul informed him that what was necessary was maintaining simultaneously a respect and disdain for the Gods, and that this began with respect and disdain for oneself.

This was critical not only for humanity; Jung now realized that "man would be the mediator in the transformation process of God."

It was a cardinal insight, and it is the center of his later work Answer to Job.

Toward the end of his life, in a chapter of Memories entitled "late Thoughts," he formulated it as follows:

That is the meaning of divine service, of the service which man can render to God, that light may emerge from the darkness, that the Creator may become conscious of his creation, and man conscious of himself. / That is the goal, or one goal, which fits man meaningfully into the scheme of creation, and at the same time confers meaning upon it. It is an explanatory myth which has slowly taken shape within me in the course of the decades. Sonu Shamdasani, Black Books, Vol. I, Page 70-71

In this dream, the Arab youth was the double of the proud Arab who had ridden past us without a greeting.

As an inhabitant of the Casbah he was a figuration of the self, or rather, a messenger or emissary of the self.

For the Casbah from which he came was a perfect mandala: a citadel surrounded by a

square wall with four gates. His attempt to kill me was an echo of the motif of Jacob's struggle with the angel; he was to use the language of the Bible like an angel of the Lord, a messenger of God who wished to kill men because he did not know them.

Actually, the angel ought to have had his dwelling in me.

But he knew only angelic truth and understood nothing about man.

Therefore he first came forward as my enemy; however, I held my own against him.

In the second part of the dream I was the master of the citadel; he sat at my feet and had to learn to understand my thoughts, or rather, learn to know man.

Obviously, my encounter with Arab culture had struck me with overwhelming force. Sonu Shamdasani, Black Books, Vol. I, Page 77-78

The dream continued to echo for Jung, and two years after his return to Europe, he would encounter the figure again, in a fantasy of January 6, 1922.

His soul saw and described the figure and informed his "I" that the figure was a God and that he would hear from him again.

The God needed to hear from him, as otherwise they both couldn't live.

His soul informed his "I" that he would reach the God again through solitude, coupled with reverence for the

sun, moon, and earth, which stood for the masculine, the feminine, and the body, respectively. Sonu Shamdasani, Black Books, Vol. I, Page 78

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"It seemed to me I [Jung] was living in an insane asylum of my own making," he recalled in 1925.

"I went about with all these fantastic figures: centaurs, nymphs, satyrs, gods and goddesses, as though they were patients and I was analyzing them." The Black Books, Vol. 1,

Page 13

Salome was his daughter and that they had been companions since eternity. Salome told Jung's "I" that she loved him.

Elijah told him that Salome loved a prophet and announced the new God to the world. Jung's 'I' was shocked at all this. The Black Books, Vol. 1, 24

In an active imagination on January II, 1926, Wolff's "I" had a dialogue with Thot, the Egyptian God of writing.

Thoth instructed her how to invoke someone's "Ka":

"So call loudly thrice, You Ka, you Ka, you Ka of so and so, come here and move into my heart. Space has been made for you.

Your Ba expects you and you should move in." She followed his instructions: "You Ka, you Ka, you Ka of C., come here, move into my heart.

Space has been made for you. Your Ba expects you and you should move in. The Black Books, Vol. 1, 32

Jung divided the material up into a series of books comprised of short chapters.

But whereas Zarathustra proclaimes the death of God, Liber Novus depicts the rebirth of God in the soul. The Black Books, Vol. 1, 40

He touched on madness, divine madness, and psychiatry, how the Imitation of Christ is to be understood today; the death of God; the historical significance of Nietzsche; and the relation of magic and reason. The Black Books, Vol. 1, 31

The overall theme of Liber Novus is how Jung regains his soul and overcomes the contemporary malaise of spiritual alienation.

This is ultimately achieved through enabling the rebirth of a new image of God in his soul and developing a new worldview in the form of a psychological and theogenic cosmology. The Black Books, Vol. 1, 42

In this way salvation is given to us in the un-openable and un-sayable symbol, for it protects us by preventing the devil from swallowing the seed of life . . ..We must understand the divine within us, but not the other, insofar as he is able to go and stand on his own ... . We should be confidants of our own mysteries, but chastely veil our eyes before the mysteries of the other, insofar as he does not need "understanding" because of his own incapability. The Black Books, Vol. 1, 45-46

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He also called them "dominants": "the ruling powers, the Gods, that is, images of dominating laws and principles, average regularities in the sequence of images, that the brain has received from the sequence of secular processes." The Black Books, Vol. 1, Page 57

The seventh sermon had culminated in an evocation of a star God: At immeasurable distance a lonely star stands in the zenith.

This is the one God of this one man, this is his world, his Pleroma, his divinity.

In this world man is Abraxas, the creator and destroyer of his own world.

This star is the God and the goal of man, this is his one guiding God, in him man goes to his rest, toward him goes the long journey of the soul after

death, in him everything that man withdraws from the greater world shines resplendently.

To this one God man shall pray. The Black Books, Vol. 1, Page 59

in the last sermon you find the beginning of individuation, out of which, the divine child arises. Please don't speak of these things to other people.

It could do harm to the child. The child is fate and amor fati & guidance and necessity- and peace and fulfillment (Isaiah] 9.6).

But don't allow yourself to be dispersed into people and opinions and discussions. The child is a new God, actually born in many individuals, but they don't know it.

He is a "spiritual" God. A spirit in many people, yet one and the same everywhere. Keep to your time and you will experience His qualities. The Black Books, Vol. 1, Page 59-60

From the beginning of August to the end of September, he drew a series of mandalas in pencil in his army notebook, which he preserved.

The first is titled "Phanes" and bears the legend "transformation of matter in the individual."

This image may be seen as an attempt to depict the "newly arising God" and his relation to the individual The Black Books, Vol. 1, Page 61

The realization of the significance of the self is portrayed in Scrutinies.

On September 18, 1915, Jung wrote, "Through uniting with the self we reach the God." In the autumn of 1917, he added, "I must say this not with reference to the opinions of the ancients or that authority, but because I have experienced it."

This unshakable experience was nothing less than the experience of God:

"The self is not God, although we reach the God through the self."

He realized that he had to serve the self, and that this service was also service of God and of mankind.

At the same time, he had to free his self from God, since "the God I experienced is more than love; he is also hate, he is more than beauty, he is also the abomination, he is more than wisdom, he is also meaninglessness, he is more than power, he is also powerlessness, he is more than omnipresence, he is also my creature."

This description of Jung's experience of God corresponds to the vision of Abraxas in the Sermones. The Black Books, Vol. 1, Page 68

In the Black Books, the main :figure Jung's "I" has dialogues with is his soul; in some sections of Liber Novus, it is the serpent or the bird.

In one conversation in January 1916, his soul explained to him that when the above and below are not united, she falls into three parts-a serpent, the human soul, and the bird or heavenly soul, which visits the Gods.

Thus Jung's revisions, in which he now differentiated the soul into serpent, human soul, and bird, here can be seen to reflect his understanding of the tripartite nature of his soul. The Black Books, Vol. 1, Page 69

A major theme that Jung was preoccupied with here was finding the right relation to the higher powers, the Gods, and understanding the role of mankind in relation to them.

He came to see that it was critical that one did not give oneself over to the Gods but maintained one's human perspective.

On March l , 1918, his soul informed him that what was necessary was maintaining simultaneously a respect and disdain for the Gods, and that this began with respect and disdain for oneself.

This was critical not only for humanity; Jung now realized that "man would be the mediator in the transformation process of God."

It was a cardinal insight, and it is the center of his later work Answer to Job.

Toward the end of his life, in a chapter of Memories entitled "late Thoughts," he formulated it as follows:

"That is the meaning of divine service, of the service which man can render to God, that light may emerge from the darkness, that the Creator may become conscious of his creation, and man conscious of himself. / That is the goal, or one goal, which fits man meaningfully into the scheme of creation, and at the same time confers meaning upon it. It is an explanatory myth which has slowly taken shape within me in the course of the decades. The Black Books, Vol. 1, Page 70-71

In this dream, the Arab youth was the double of the proud Arab who had ridden past us without a greeting.

As an inhabitant of the Casbah he was a figuration of the self, or rather, a messenger or emissary of the self.

For the Casbah from which he came was a perfect mandala: a citadel surrounded by a square wall with four gates.

His attempt to kill me was an echo of the motif of Jacob's struggle with the angel; he

was to use the language of the Bible like an angel of the Lord, a messenger of God who wished to kill men because he did not know them.

Actually, the angel ought to have had his dwelling in me. But he knew only angelic truth and understood nothing about man.

Therefore he first came forward as my enemy; however, I held my own against him.

In the second part of the dream I was the master of the citadel; he sat at my feet and had to learn to understand my thoughts, or rather, learn to know man.

Obviously, my encounter with Arab culture had struck me with overwhelming force. The Black Books, Vol. 1, Page 77-78

The dream continued to echo for Jung, and two years after his return to Europe, he would encounter the figure again, in a fantasy of January 6, 1922.

His soul saw and described the figure and informed his "I" that the figure was a God and that he would hear from him again.

The God needed to hear from him, as otherwise they both couldn’t live.

His soul informed his "I" that he would reach the God again through solitude, coupled with reverence for the sun, moon, and earth, which stood for the masculine, the feminine, and the body, respectively. The Black Books, Vol. 1, Page 78

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Years later, recalling his encounter with this figure and describing it as a dream, Jung noted, "I suddenly knew: the Wild Huntsman had commanded it to carry away a human soul."

A few days later he heard the news that his mother had died.

He realized that "It was Wotan, the god of my Alemannic forefathers, who had gathered my mother to her ancestors negatively to the ’wild horde,’ but positively to the ’salig hit,’ the blessed folk." The Black Books, Vol. 1, Page 79

Memories, p. 345. This was not Jung’s first encounter with Wotan, the storm God.

In a draft for her biography of Jung, Lucy Heyer narrated the event:

"This friendly and mildly temperate landscape was struck by a severe catastrophic storm, a rare natural event at this ferocity, just as the child was being taken for baptism in the church.

The home-borne young mother was anxious to see the young one safely brought through the ferocity and the eclipse.

In the family, this event fell into oblivion until fifteen years later the boy wrote a poem that described a storm catastrophe.

He dedicated it to his mother, and only at that moment she remembered again how threateningly the storm god had accompanied the baptism of her firstborn on that day of baptism in late summer 1875.

When Jung related this poem and his mother's reaction, he noticed that he had often had such inspirations as this poem, contents foreign to consciousness that corresponded to an objective event, imposed themselves on him and sought expression.

That storm poem, which was a long time in the possession of the mother, was unfortunately later lost" (Lucy Heyer Grote papers, University of Basel Archives, "Biographie von Carl Gustav Jung," "Kindheit," p. 1).

On her biography, see my Jung Stripped Bare by His Biographers, Even (London: Karnac, 2005). Sonu Shamdasani, The Black Books, Vol. 1, Page 79, fn 247

The reemergence of Wotan in the present was a phenomenon that he himself had directly experienced.

As further evidence for his hypothesis, he referred to Nietzsche's elevation of Dionysus, claiming that biographical evidence suggested that the God he really had in mind was Dionysus's cousin-namely, Wotan. The Black Books, Vol. 1, Page 80

He is the god of oracles, of secret knowledge, of sorcery, and he is also the equivalent of Hermes psychopompos.

And you remember he has, like Osiris, only one eye; the other eye is sacrificed to the underworld.

Therefore. he is an exceedingly apt symbol for our modern world in which the unconscious really comes to the foreground like a river, and forces us to turn one eye inward upon it, in order that we may be adapted to that side also; we feel now that the greatest enemy is threatening us, not from without but from within.

So on account of all his qualities, Wotan expresses the spirit of the time to an extent which is uncanny, and that wisdom or knowledge is really wild- it is nature's wisdom.

Wotan is not the God of civilized beings but a condition of nature. The Black Books,

Vol. 1, Page 80

Religious experiences led to new forms of personal relation.

Jung noted that "no individual can exist without individual relationships, and that is how the foundation of your church is laid."

This, then, was the task that confronted analytical psychology: to form an invisible church, without succumbing to institutionalization.

Jung was also here drawing together the notion, from Liber Novus, that "the anointed of this time" was a God who would appear in the spirit, as opposed to the flesh-"through the spirit of men as the conceiving womb." The Black Books, Vol. 1, Page 83

See James Heisig, Imago Dei: A Study of Jung's Psychology of Religion (Lewisburg: Bucknell University Press, 1979); Ann Lammers, In God's Shadow: The Collaboration between Victor White and C.G.Jung (New York: Paulist Press, 1994); and Matei Iagher, "Theorizing Experience: Psychology and the Quest for a Science of Religion (1896-1936)," PhD thesis, University College London, 2016.

See also my" ' Is Analytical Psychology a Religion?': In Statu Nascendi," Journal of Analytical Psychology 44 (1999): 539 – 45 Sonu Shamdasani, The Black Books, Vol. 1, Page 83, fn 259

The second was the role of the sun in Pueblo religion and cosmology:

"He said, pointing to the sun, 'Is not he who moves there our father: How can anyone say differently: How can there be another god. Nothing can be without the sun.' " The Black Books, Vol. 1, Page 87

Solar mythology plays a significant role in the Black Books.

It is likely that Jung would have been reminded of his dream of praying to the sun in his encounter with Ammonius, Izdubar's longing for the sun and regeneration through becoming the sun, and the role of the sun God, Helios, in the Septem Sermones. The Black Books, Vol. 1, Page 87

After the assimilation of the personal unconscious, the differentiation of the persona, and the overcoming of the state of godlikeness, the next stage was the integration of the anima for men and of the animus for women. The Black Books, Vol. 1, Page 100

After one had achieved the integration of the anima, one was confronted with another figure-namely, the "mana personality."

Jung argued that when the anima lost her "mana," or power, the man who assimilated it must have acquired this and so become a "mana-personality," a being of superior will and wisdom.

However, this figure was "a dominant of the collective unconscious, the recognized archetype of the powerful man in the form of hero, chief, magician, medicine man, and saint, the lord of men and spirits, the friend of gods." The Black Books, Vol. 1, Page 102

Of the self, he wrote:

"It might as well be called 'god in us.' The beginnings of our whole psychic life seem to be inextricably rooted to this point, and all our highest and deepest purposes seem to be striving toward it." The Black Books, Vol. 1, Page 102

His description of the self conveys the significance of his realization following his Liverpool dream:

The self could be characterized as a kind of compensation for the conflict between inner and outer . ... the self is also the goal of life, because it is the most complete expression of that fateful combination we call individuality .... With the experiencing of the self as something irrational, as an indefinable being to which the I is neither opposed nor subjected, but in a relation of dependence, and around which it revolves, very much as the earth revolves about the sun then the goal of individuation has been reached. The Black Books, Vol. 1, Page 102-103

At a historical level, the work had further significance, as the symbolic material was precisely what was excluded by ecclesiastical Christianity and thus had the function of a compensatory undercurrent.

For example, Jung's vision of the God Abraxas bore striking parallels to the figure of Mercurius in alchemy.

He noted in retrospect that "my encounter with alchemy was decisive for me, as it provided me with the historical basis which I had hitherto lacked." The Black Books, Vol. 1, Page 108

1955, In Jung's published anon SystemaMundiTotius.

SystemaMundiTotius was anonymously in a special issue of Du dedicated to the Eranos conferences.

In a 1955, letter of February to Walter Corti, Jung explicitly stated that he did II, (JA) not want his name to appear on it.

He added the following comments to the painting:

It portrays the antinomies of the microcosm within the macrocosmic world and its antinomies.

At the very top, the figure of the young boy in the winged egg, called Erikapaios or Phanes and thus reminiscent as a spiritual figure of the Orphic Gods. His dark antithesis in the depths is here designated as Abraxas.

He represents the dominus mundi, the lord of the physical world, and is a world-creator of an ambivalent nature.

Sprouting from him we see the tree of life, labeled vita ("life") while its upper counter-

part is a light-tree in the form of a seven-branched candelabra labeled ignis ("fire") and Eros ("love").

Its light points to the spiritual world of the divine child.

Art and science also belong to this spiritual realm, the first represented as a winged serpent and the second as a winged mouse (as hole-digging activity!).-The candelabra is based on the principle of the spiritual number three (twice-three flames with one large flame in the middle), while the lower world of Abraxas is characterized by five, the number of natural man (the twice-five rays of his star).

The accompanying animals of the natural world are a devilish monster and a larva. This signifies death and rebirth.

A further division of the mandala is horizontal.

To the left we see a circle indicating the body or the blood, and from it rears the serpent, which winds itself around the phallus, as the generative principle. The serpent is dark and light, signifying the dark realm of the earth, the moon, and the void (therefore called Satanas).

The light realm of rich fullness lies to the right, where from the bright circle fr(g-us sive amor dei [cold, or the love of God] the dove of the Holy Ghost takes wing, and wisdom (Sophia) pours from a double beaker to left and right.- This feminine sphere is that of heaven.-

The large sphere characterized by zigzag lines or rays represents an inner sun; within this sphere the macrocosm is repeated, but with the upper and lower regions reversed as in a mirror.

These repetitions should be conceived of as endless in number, growing even smaller until the innermost core, the actual microcosm, is reached (reproduced in Aniela Jaffe, ed., C.G.Jung, Word and Image [Princeton: Princeton University Press/ Bollingen Series, 1979], p. 75). The Black Books, Vol. 1, Page 130

Image 113, LN. The legend reads:

"This is the image of the divine child. It means the completion of a long path. Just as the image was finished in April 1919, and work on the next image had already begun, the one who brought the 0 came, as [PHILEMON] had predicted to me. I called him [PHANES], because he is the newly appearing God." The Black Books, Vol. 1, Page 140

He added that at :first he did not recognize that the park in the dream was the same one he had depicted in the mandala, and commented:

"Now Liverpool is the center of life- liver is the center of life-and I am not the center, I am the fool who lives in a dark place somewhere, I am one of those little side lights.

In that way my Western prejudice that I was the center of the mandala was corrected- that I am everything, the whole show, the king, the god" (The Psychology ef Kundalini Yoga, ed. Sonu Shamdasani, p. 100).

In Memories, Jung added further details (pp. 223-24). The Black Books, Vol. 1, Page 158-160

Painting of a medieval city with walls and moats, streets and churches, arranged quadratically. The inner city is again surrounded by walls and moats, like the Imperial City in Peking.

The buildings all open inward, toward the center, represented by a castle with a golden roof. It too is surrounded by a moat.

The ground round the castle is laid with black and white tiles, representing the united opposites.

This mandala was done by a middle-aged man .... A picture like this is unknown in Christian symbolism.

The Heavenly Jerusalem of Revelation is known to everybody. Coming to the Indian world of ideas, we find the city of Brahma on the world mountain, Meru.

We read in the Golden Flower:

"The Book of the Yellow Castle says: 'In the square inch field of the square foot house,

life can be regulated.’ The square foot house is the face. The square inch field in the face: what could that be other than the heavenly heart? In the middle of the square inch dwells the splendor. In the purple hall of the city of Jade dwells the God of Utmost Emptiness and life" (CW 9, pt. I, § 691). The Black Books, Vol. 1, Page 160

Volume II

I found you where I believed you the furthest away from me, where God forced me to surrender blindfolded and to lose myself-there you climbed out of golden shafts and I found you again.

You announced yourself to me in advance in dreams, which were dark to me, and which I sought to grasp in my own inadequate way.

You know these dreams, how they burned in my soul and drove me to all the boldest acts of daring, and forced me to push for the steepest summits, yes, even to rise above myself. Carl Jung, The Black Books, V. 2, Page 149

Forgive me if I speak as in a dream, like a drunkard- are you- God?

Is God a child, a female child?

I must tell myself most clearly: does He use the image of a child that dwells in every man’s soul?

Were Horus, Tages, and Christ not children?’

Dionysus and Heracles were also divine children.

Did Christ, the God of man, not call himself the son of man?

What was his innermost thought in doing so? Should the daughter of man be God’s name? Carl Jung, The Black Books, V. 2, Page 151

My child, you are not God, how could you be God?

You are my soul and I am not allowed-not yet-to know, why you call yourself "child" - and why a girl?

I despair-how can I manage it?-how and what should I express?? Carl Jung, The Black Books, V. 2, Page 153

What is there, where there is no meaning? Only nonsense, or madness, it seems to me.

Or is there also a supreme meaning? Is that your meaning, my soul?

look, how I limp after you on crutches of understanding.

Forgive me, my light, I am a man and you stride like a God. Carl Jung, The Black Books, V. 2, Page 154

Forgive the never-resting doubt in this hour chosen by you as your holy hour.

I disrupt your divine peace, but hear also my doubts, otherwise I cannot follow, since your meaning is a supreme meaning, and your steps are the steps of a God. Carl Jung, The Black Books, V. 2, Page 154-155

The reference is to Nietzsche's Zarathustra and to Augustine's Confessions (400 CE), a devotional work written when he was forty-five years old, in which he narrates his conversion to Christianity in an autobiographical form (Confessions, trans. H. Chadwick [Oxford: Oxford University Press, 1991]).

The Confessions are addressed to God and recount the years of Augustine's wandering from God and the manner of his return.

Echoing this, in these opening sections, Jung addresses his soul and recounts the years of his wandering away from her and the manner of his return.

In his published works, Jung frequently. The Black Books, V. 2, Page 157, fn 45

"Pray to your depths," it says in me. "Waken the dead," it continues.

What foreign greed and restlessness disturbs me? Serenity has to be found again.

God, what do you want? I am not ready yet. Carl Jung, The Black Books, V. 2, Page 150

Why is that? I have to be patient. My God, how difficult!

But you want me to go, even when I am blind. Carl Jung, The Black Books, V. 2, Page 161

I have learned that one must give one's heart to men, but one's intellect to the spirit

of humanity, God.

Then its work can be beyond vanity, since there is no more hypocritical whore than the intellect when it replaces the heart. Carl Jung, The Black Books, V. 2, Page 168

How frightful, forgive me, it sounds like nonsense.

Do you also demand this of me? Can you hear the uproar of outrage in me?

You overthrew the mighty Gods who are powerful and mean the most to us.

My soul, where are you?

Have I entrusted myself to a stupid animal, do I stagger like a drunkard to the road-side ditch in order to sleep off a wild intoxication? Carl Jung, The Black Books, V. 2, Page 172

I am ready, ready, my soul, you who are a devil, to wrestle with you too.

You

donned the mask of a God, and I worshipped you.

Now you wear the mask of a devil- woe- a monstrosity- the mask of the banal, of the dunghill of words and phrases. Carl Jung, The Black Books, V. 2, Page 173

Only one favor! Give me a moment to step back and consider! Is the struggle

with this mask worthwhile? Carl Jung, The Black Books, V. 2, Page 173

Saturday. Liber Primus, chapter 8, "The Conception of the God" (LN, p. 164).

The previous evening, Jung gave a presentation to the Zurich Psychoanalytical Society on "The psychology of the unconscious."

He discussed the relation to reality of primitives, noting in particular, "The finding of analogies is therefore a very important activity.

It suffices to talk the myth in order to reach the effect that the myth describes.

The myth was originally a healing formula through the power of the thought.

Magic of analogy to reach sublimation."

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Magic of analogy to reach sublimation." Carl Jung, The Black Books, V. 2, Page 176, fn 143

There are many uncertainties, not least of which is whether to keep this new life or this new world.

A new world is weak and artificial-artificial-a bad word, but I have learned that weak

artificial beginnings, unsightly put together semi-unrealities developed into horrible realities.

The mustard seed that grew into a tree, the word that was conceived in the womb of a poor virgin, became a God with a two-thousand-year-old history. Carl Jung, The Black Books, V. 2, Page 176-177

The air shook with the anthem of blaspheming souls, when the God plunged you into my heart.

Fear was is your herald, doubt stands to your right, disappointment to your left. Carl Jung, The Black Books, V. 2, Page 177

The constellation of your birth is an ill and changing star.

These, Oh child of what is to come, are the wonders that will bear testimony that you are a veritable God. Carl Jung, The Black Books, V. 2, Page 178

Elijah was one of the prophets of the Old Testament.

He first appears in l Kings 17, bearing a message from God to Ahab, the king of Israel.

In 1953, the Carmelite Pere Bruno wrote to Jung asking how one established the existence of an archetype.

Jung replied by taking Elijah as an example, describing him as a highly mythical personage, which did not prevent him from probably being a historical figure.

Drawing together descriptions of him throughout history, Jung described him as a "living archetype" who represented the collective unconscious and the self.

He noted that such a constellated archetype gave rise to new forms of assimilation and represented a compensation on the part of the unconscious (cw 18, §§ 1518- 31) The Black Books, V. 2, Page 180, fn 163

"Do not interrupt me, my son she loved the holy prophet of God, who announced the new God to his world. She loved him- do you understand that? For she is my daughter." Elijah, The Black Books, V. 2, Page 181

You pose dreadful riddles.

How could it be that this unholy woman and you, the prophet of your God, could be one? "Why are you amazed. But you see it, we are together."

What my eyes see is exactly what I cannot grasp.

You, Elijah, who are a prophet, the mouth of God, and she, a bloodthirsty, horny'-monster you are the symbol of the most extreme contradiction. Carl Jung/Elijah, The Black Books, V. 2, Page 182

I hear wild music, a tambourine-a sultry moonlit night- then the bloody-staring head of the holy one'-fear seizes me-I rush out, I am surrounded by the dark night, I am in the midst of boulders, in the distance water cascades over cliffs-who murdered the hero?

Is this why Salome loves me? Do I love her, and did I therefore murder the hero?

She is one with the prophet, one with John, but also one with me?

Woe, was she the hand of the God? Carl Jung, The Black Books, V. 2, Page 182-183

I see in a fiery corona the mother of God with the child as if in an old painting.

Peter stands to her left, bowing.

Peter alone with the keys- the Pope with a triple crown in a festive audience - a

sitting Buddha appears in a circle of fire - now a many-armed Kali, - this bloody Goddess-now Salome herself desperately wringing her hands, now that white shape of a girl with black hair-my own soul-and now that white shape of a man, which also appeared to me at the time- it resembles Michelangelo's sitting Moses- it is Elijah. Carl Jung, The Black Books, V. 2, Page 186-187

He says: "This is the temple of the sun."

This encircled place is a vessel that collects the light of the sun, the God.

As Elijah climbs down from the stone, I realize that his form has become smaller.

He has become a dwarf, who seems foreign to me. Carl Jung, The Black Books, V. 2, Page 192

I would- before God-always like to be as serious and true to myself as I also try to be now. However, that certainly becomes difficult in your presence.

You are bring a certain gallows air with you.

You're bound to be from the black school of Salerno, where pernicious arts are taught by pagans and the descendants of pagans. Carl Jung, The Black Books, V. 2, Page 199

I know how to dance- yes, if only dancing could do it!

Dancing goes with the mating season.

I know that there are those who are always in heat, and those who also want to dance for their Gods; some are ridiculous jubilant old men and women and others posture at antiquity, instead of honestly admitting their utter incapacity for religious expression. Carl Jung, The Black Books, V. 2, Page 202

Perhaps too there is a joy before God that one can call dancing. But I haven't yet

found this joy. I look out for things that are yet to come.

Things came, but joy was not among them. Carl Jung, The Black Books, V. 2, Page 202

I am alone in the chamber of my tower. Rain pelts the window, a cold stormy night outside.

A small ruddy flame flits over my table top like a will-o'-the-wisp.

But it is a warm glow. A silent scent of roses fills the room.

It is around midnight. Joy? Was he joy? God help me, what shall come of this? Carl Jung, The Black Books, V. 2, Page 202

Where shall I reach out my hand? What should it grasp?

To what vision is my gaze turning? The endless fullness is as good as the endless nothingness.

Not demanding nor beseeching, but praying, approaches the threshold of the vision.

Receive gratefully and in faith, never ask why?, never judge what has been placed in your hand. To you it may seem to be stones?

But even stones can turn into bread. Patiently wait on the word that your soul speaks. Carl Jung, The Black Books, V. 2, Page 203

No, that must have been outside in the corridor-I roll over, firmly closing my eyes-I simply must sleep- wasn't that the door just now?- My God, someone is standing there?

Am I seeing straight? A slim girl, pale as death, standing at the door?

I cannot speak out of fear and wonder. Carl Jung, The Black Books, V. 2, Page 206

She falls to her knees at the foot of my bed, sobbing and holding her face in her hands.

My God, in the end is she really real, and do I do her an injustice?

My pity awakens. Carl Jung, The Black Books, V. 2, Page 206

I scratch my head: is this not some hellish banality?

Word for word, pulp fiction from the lending library!

Oh you Gods, where have you led me! I hoped that this night in the forest might let me glimpse a spark of the light eternal and where did my praying and hoping lead me-?! Carl Jung, The Black Books, V. 2, Page 207

By God, I love you- but- unfortunately I am already married. "So you see, even your ... banal" reality is a redeemer. Carl Jung, The Black Books, V. 2, Page 209

This appears to be a reference to Shadrach, Meshach, and Abednego (Daniel 3), whom Nebuchadnezzar orders to be placed into a furnace for refusing to worship the golden idol that he has erected.

They are unscathed by the fire, which leads Nebuchadnezzar to decree that he will cut up anyone who henceforth speaks against their God. The Black Books, V. 2, Page 211, fn 316

God, where am I?

Are there also cases of death in Hell for those who have never thought about death?

I look at my bloodstained hands.

As if I were a murderer or sacrificer. Carl Jung, The Black Books, V. 2, Page 213

Volume III

Philo Judeaus, also called Philo of Alexandria (20 BCE- 50 CE), was a Greek-speaking Jewish philosopher.

His works presented a fusion of Greek philosophy and Judaism.

For Philo, God, whom he referred to by the Platonic term "To On," ·was transcendent and unknowable.

Certain powers reached down from God to the world.

The facet of God which is knowable through reason is the divine Logos.

There has been much debate on the precise relation between Philo's concept of the Logos and John's gospel.

On June 23 , 1954, Jung wrote to James Kirsch, "The gnosis from which John the Evangelist emanated is definitely Jewish, but in its essence is Hellenistic, in the style of Philo Judaeus, from whom the conception of Logos also sterns" (Ann Conrad Lammers, ed., The Jung-Kirsch Letters, trans. Ann Conrad Lammers and Ursula Egli [London: Routledge, 2016] , p. 205 [tr. mod.]). The Black Books, V. 3, Page 103, fn 14

In 1957 Jung wrote:

"Until now it has not truly and fundamentally been noted that our time, despite the prevalence of irreligiosity, is so to speak congenitally charged with the attainment of the Christian epoch, namely with the supremacy of the word, that Logos which the central figure

of Christian faith represents.

The word has literally become our God and has remained so" (Present and Future, CW 10, § 554) The Black Books, V. 3, Page 104, fn 17

John l:I-10:

"In the beginning was the Word, and the Word was with God, and the Word was God.

The same was in the beginning with God.

All things were made by him; and without him was not any thing made that was made.

In him was life; and the life was the light of men.

And the light shineth in darkness; and the darkness comprehended it not.

There was a man sent from God, whose name was John.

The same came for a witness, to bear witness of the Light, that all men through him might believe.

He was not that Light, but was sent to bear witness of that Light.

That was the true Light, which lighteth every man that cometh into the world.

He was in the world, and the world was made by him, and the world knew him not." The Black Books, V. 3, Page 104, fn 21

LN instead has: "'And life was the light of men and the light shines in the darkness and the darkness has not understood it.

But it became a person sent from God, by the name of John, who came as a witness and to be a witness of the light.

The genuine light, which illuminates each person, came into the world: He was in the world, and the world became through him, and the world did not recognize him.'"

LN continues: "-That is what I read here. But what do you make of this?" (pp. 245-46). The Black Books, V. 3, Page 104, fn 22

I want to answer this question within the scope of your understanding: if for God the human had not become important above everything, he would not have appeared as the son in the flesh, but in the logos. Ammonius, The Black Books, V. 3, Page 105

In Greek mythology, Helios is the sun God and drives a chariot led across the sky by four horses. The Black Books, Vol. 3, Page 106, fn 38

Now I have prayed to the sun.

But the anchorite really meant that I should pray to God at the break of day.

He probably does not know-we have no more prayers.

How should he know about our nakedness and poverty? Carl Jung, The Black Books, V. 3, Page 107

In Synchronicity as a Principle of Acausal Connection, Jung wrote: "The scarab is a classical rebirth symbol.

According to the description in the ancient Egyptian book.

Am-Tuat, the dead sun God transforms himself at the tenth station into Khepri, the scarab, and as such mounts the barge at the twelfth station, which raises the rejuvenated sun into the morning sky" (CW 8, § 843). The Black Books, V. 3, Page 108, fn 44

Although these words at first seemed laughable to me, they still made an impression on me, and reluctantly I had to credit the old man, since he was right.

Then he said: [’] Dear Ammonius, I have delightful tidings for you: God has become flesh in his son and has brought us all salvation.[’]

’What are you saying,’ I called, ’you probably mean Osiris,’ "who shall appear in the mortal body?’

’No,’ he replied, ’this man lived in Judea. He was born from a virgin.[’]

I laughed and answered:

’I already know about this; a Jewish trader has brought tidings of our virgin queen to Judea, whose image of the temp appears on the walls of the temple in Luxor, and reported it as a fairy tale.[’] ’No, he was the Son of God,[’] the old man said.

’Then you mean Horus, the son of Osiris, don’t you?’ Carl Jung, The Black Books, V. 3, Page 111

Osiris is the Egyptian god of life, death, and fertility.

His brother, Seth, the God of the desert, murders and dismembers him.

Osiris’s body is recovered and put back together by his wife, Isis, and he is resurrected.

Jung discussed Osiris and Seth in Transformations and Symbols of the Libido (CW 8, §§ 358ff.). The Black Books, V. 3, Page 111, fn 56

’No, he was called Jesus Christ.’

’Ah, you really mean this Jewish God, whom the peer vulgar honor at the harbor.’

’No, he was a man and yet the Son of God.’

That’s nonsense, dear old man, I said, and showed him to the door. But like an echo from distant rock faces the words returned to me: ’a man and yet the Son of God-.’

It seemed significant to me, and this phrase was what brought me to Christianity. Carl Jung, The Black Books, V. 3, Page 112

I: "Wherefrom, man of God? What outrageous fate has led you here, let alone in the company of the Red One?" Carl Jung, The Black Books, V. 3, Page 117

M: "I would prefer not to tell you.

But it does not appear to be a dispensation of God that one can escape.

So know then that you, evil spirit, have done me a terrible deed.

You seduced me with your accursed curiosity, desirously stretching fer my hand after the divine mysteries, since you made me conscious at that time that I really knew nothing about them.

Your remark that I probably needed the closeness of men to arrive at the higher mysteries stunned me like infernal poison.

Soon thereafter I called the brothers of the valley together and announced to them that a messenger of God had appeared to me-so terribly had you blinded me-and commanded me to form a monastery with the brothers.

When Brother Philetus raised an objection, I refuted him with reference to the passage in the holy scriptures where it is said that it is not good for man to be alone. Carl Jung, The Black Books, V. 3, Page 117

A reference to Genesis 2:18:

"And the Lord God said, It is not good that the man should be alone; I will make him an help meet for him."

There is one reference to a Philetus in the Bible, in 2 Timothy 2:17- 19:

"But shun profane and vain babblings: for they will increase unto more ungodliness.

And their word will eat as doth a canker: of whom is Hymenaeus and Philetus; Who concerning the truth have erred, saying that the resurrection is past already; and overthrow the faith of some." The Black Books, V. 3, Page 117, fn 82

There I attracted less attention than in the north and could mingle with the crowds.

In Naples I somewhat found my way again, and there I also found this ragged man of God. Carl Jung, The Black Books, V. 3, Page 118

Izd. So go away, sun, thrice-damned God, and wrap yourself in your immortality-He snatches the smashed piece of his axe from the ground and hurls it toward the sun.

Here you have your sacrifice, your last sacrifice, greedy choking dragon! Carl Jung, The Black Books, V. 3, Page 121

Izd. You Gods, help, here lies your son, cut down by the invisible serpent's bite in his heel.

0h, if only I had crushed you when I saw you, and never heard your words! Carl Jung, The Black Books, V. 3, Page 122

In Babylonian mythology, Tiamat, the mother of the gods, wages war with an army of demons. The Black Books, V. 3, Page 122, fn 96

"I" Now you perhaps see that we had no choice.

We have to swallow the poison of science.

Otherwise we meet the same fate as you have-we will be completely lamed, if we encounter it unsuspecting and unprepared.

This poison is so insurmountably strong that everyone, even the strongest, and even the eternal Gods, perish because of it.

If our life is dear to us, we prefer to sacrifice a piece of our life force rather than abandon ourselves to certain death. Carl Jung, The Black Books, V. 3, Page 124

"Most terrible day of my life-unending- so long- so long- wretched magical art- our priests know nothing, or else they could have protected me from it- Even the Gods die, he said.

Have you no Gods anymore?["]

1. **No, words are all we have left.**

Izd. But are these words powerful?

1. **So they claim, but one notices nothing of this.**

Izd.

We do not see the Gods either and yet we believe that they exist, and we recognize their workings in natural events. Carl Jung, The Black Books, V. 3, Page 125

Roscher notes, "As a God, Izdubar is associated with the Sun-God" (Ausfahrliches Lexikon der Griechlischen and Romischen Mythologie, vol. 2 , p. 774).

The incubation and rebirth of Izdubar follows the classic pattern of solar myths.

In Das Zeitalter des Sonnesgottes, Leo Frobenius pointed out the widespread motif of a woman becoming pregnant through Immaculate Conception and giving birth to the sun god, who develops in a remarkably short period of time.

In some forms , he incubates in an egg.

Frobenius related this to the setting and rising of the sun in the sea (Berlin: G. Reimer, 1904, pp. 223- 63). The Black Books, V. 3, Page 131, fn 124

For Jung's commentary on this entry, see LN, pp. 308-14.

In Psychological Types, he wrote:

"The renewed God signifies a renewed attitude, that is, a renewed possibility for intensive life, a recovery of life, because psychologically God always denotes the greatest value, thus the greatest sum of the libido, the greatest intensity of life, the optimum of psychological life's activity" (CW 6, § 301). Monday. Liber Secundus, chapter 12, "Hell" (LN, pp. 315ff.). The Black Books, V. 3, Page 132, fn 127

Volume IV

1. **Oh, I just thought you might be because you are reading a small black book.**

My mother, may God rest her soul, left me such a book.

1. **I see, and what book might that be?**
2. **It is called The Imitation of Christ. It's a very beautiful book. I often pray with it in the evenings.**
3. **You have guessed well. I too am reading The Imitation of Christ.**
4. **(smiling) I don't believe that-a man like you would not read such a book-, unless you were a pastor.**
5. **Why shouldn't I read it? It also does me good to read a proper book.**
6. **My mother, God bless her, had it with her on her deathbed, and she gave it to me before she died.**

I browse through the book absentmindedly while she is speaking: My eyes fall on the following passage in the nineteenth chapter:

"The righteous base their intentions more on the mercy of God, which in whatever they undertake they trust more than their own wisdom." Carl Jung, The Black Books, V. 4 , Page 206

"The resolve of the upright depends upon the grace of God, not on their own wisdom; in him they trust, whatever they undertake; for man proposes, God disposes, and it is not for man to choose his lot" (The Imitation of Christ, Book 1, chapter 19, p. 54). The Black Books, V. 4, Page 206, fn 9

Anabaptists stressed the immediacy of the human relation with God and were critical of religious institutions.

The movement was violently suppressed and thousands were killed.

See Daniel Liechty, ed., Early Anabaptist Spirituality: Selected Writings (New York: Paulist Press, 1994). The Black Books, V. 4 , Page 207, fn 14

1. **"For God's sake, for God's sake. Help-what's wrong with you?**

Are you in a bad way?["] I look at her astonished and reflect on where I actually am.

soon strange people burst in-among them the librarian infinitely astonished-then laughing maliciously: "Oh, I might have known-Quick, the police!" Carl Jung, The Black Books, V. 4 , Page 208

1. **You're an ignoramus. I was supposed to marry Maria, the mother of God, long ago.**

But the professor, i.e., the devil, has her in his power.

Every evening when the sun goes down he gets her with child.

In the morning before sunrise she gives birth to it.

Then all the devils come together and kill the child in a gruesome manner.

I distinctly hear his cries. Carl Jung, The Black Books, V. 4, Page 213

1. **You're crazy and understand nothing of it. You belong in the madhouse.**

My God, why does my family always shut me in with crazy people? (Crying) I'm the Redeemer!

Carl Jung, The Black Books, V. 4 , Page 214

I find the treasures of all past cultures- magnificent images of Gods spacious temples- paintings-papyrus rolls- sheets of parchment with the characters of bygone languages-books full of lost wisdom- hymns and chants of ancient priests- stories told down the ages through thousands of generations. Carl Jung, The Black Books, V. 4 , Page 221

I bow, my soul, before unknown forces-I'd like to consecrate an altar to each unknown God. Carl Jung, The Black Books, V. 4 , Page 226

The figure of Hermes Trismegistus was formed through the amalgamation of Hermes and the Egyptian god Thoth.

The Corpus Hermeticum, a collection of largely alchemical and magical texts dating from the early Christian era but initially thought to have been much older, was ascribed to him (Brian Copenhaver, ed. and trans., Hermetica: The Greek Corpus Hermeticum and the Latin Asclepius in a New English Translation, with Notes and Introduction [Cambridge: Cambridge University Press, 2000]). The Black Books, V. 4 , Page 230, fn 105

My soul-yes, you are the devil, but God has received you. Carl Jung, The Black Books, V. 4 , Page 238

When God did not proceed further, at least the devil progressed and vice versa.

How will it be, now that God and the devil have become one?

Are they in agreement to bring the progress of life to a standstill? Carl Jung, The Black Books, V. 4 , Page 240

A chair- the throne of the God- God Father, Son, and the Holy Spirit the Holy Trinity- the mother with the child-heaven and hell, with it Satan.

He comes at last, resisting, and clings to his beyond. He will not let it go.

The upperworld is too chilly for him. Carl Jung, The Black Books, V. 4 , Page 230

1. **listen- something has just happened to us. We have united the opposites.**

Among other things, we have bonded you with God. Carl Jung, The Black Books, V. 4 , Page 241

1. **I am a poisoner who was condemned to the rope.**
2. **What did you do?**
3. **I poisoned my parents and my wife.**
4. **Why did you do that?**

5. **To honor God.**
6. **What? To honor God? What do you mean by that?**
7. **First of all, everything that happens is for the honor of God, and secondly,**

I had my own ideas. Carl Jung, The Black Books, V. 4 , Page 245

For God's sake-what should I do with Salome?

I am already married and we are not among the Turks or in other patriarchal circumstances. Salome retreats intimidated. Carl Jung, The Black Books, V. 4 , Page 250

I know where your serpent is. I have her.

My soul fetched her for me from the underworld. She gives me hardness, wisdom, and magical power.

We needed her in the upperworld, since otherwise the underworld would have had the advantage, to our detriment.

1. **Woe betide you, accursed robber- may God punish you. Carl Jung, The Black Books, V. 4 , Page 254**

Thank God, at least you think that I'm making some progress.

The word itself is already balsam to my ears. Carl Jung, The Black Books, V. 4 , Page 263

Volume V

In 1912 Jung cited the following lines from the Bhagavad Gita, chapter 4, verse 24 (in English in Edwin Arnold's 1885 translation):

"All 's then God! The sacrifice is Brahm, the ghee and the grain / Are Brahm, the fire is Brahm, the flesh it eats / is Brahm, and unto Brahm attaineth he / Who, in such office, meditates on Brahm" (Transformations and Symbols of the Libido, CW B, § 242n.). The Black Books, V. 5, Page 105, fn 4

My God, what inner solitude! Is this the way? What do you say? "I tell you: this is your way.

It is not easy and there is no other." Carl Jung, The Black Books, V. 5, Page 206

burden is way too excessive. By all the Gods, I cannot cope with it. Carl Jung, The Black Books, V. 5, Page 209

Yes, uncertain, by God. We have to speak of "uncertain."

I think this is an important point. "Uncertain" is the word of words for everyone who must consort with his beloved and revered soul. I tend toward contempt of the soul. Carl Jung, The Black Books, V. 5, Page 210

My God, what else do you want?

"I demand your life."

Are you shooting off to God again, my soul? Carl Jung, The Black Books, V. 5, Page 212

I feel the torment and the fear and the desolation of a pregnant woman.

Are you leaving me, my God?

"You have the child."

My soul, do you still exist?

You, whom I ridiculed and abused, who appeared to me in a foolish form?

Woe betide those who have seen their soul and felt it with hands!

I am powerless in your hand, my God! Carl Jung, The Black Books, V. 5, Page 213

At the entrance to his house, Jung had an inscription carved that read,

"Vocatus atque vocatus, deus aderit" (Called or not, God will be present).

He also used it on his bookplate.

The statement, from the Delphic oracle, is reproduced in the Dutch Renaissance humanist Erasmus's work Collectanea adagiorum, a collection of proverbs from classical authors.

See my C.G.Jung: A Biography in Books, pp. 46ff. The Black Books, V. 5, Page 213, fn 18

Where have you gone? Something has happened- I am as if lamed.

Has the God not le ft my sight?

How poor and desolate this country is! Where is the God?

What has happened? Carl Jung, The Black Books, V. 5, Page 214

Should we all go into the desert and strew ashes on our heads, since the God has left us?

Alas, he has only disappeared for me.

All the others haven't felt him, and thus he has not vanished for them. Carl Jung, The Black Books, V. 5, Page 214

"To the greater glory of God." This was the motto of the Jesuits. The Black Books, V. 5, Page 216, fn 40

You call on God for help?

It's good that the loving God is far off and cannot hear you; in the end he might have mercy on your worthlessness and spared me the entire execution by granting mercy.

But we are in a safe place, where no one can hear you. Carl Jung, The Black Books, V. 5, Page 219

This preceding part of this sentence was replaced in LN by

"The dear old God has died, and it is good.

that way, otherwise he would have had pity on your repentant sinfulness" (p. 463). The Black Books, V. 5, Page 219, fn 59

The preceding sentence was replaced in LN by:

"You must know that neither a God of love nor a loving God has yet arisen, but instead a worm of fire crawled up, a magnificent frightful entity that lets fire rain on the earth, producing lamentations.

So cry to the God, he will burn you with fire for the forgiveness of your sins" (ibid.). Carl Jung, The Black Books, V. 5, Page 219, fn 61

following was added here in LN: "Yes- others always do wrong- and you?

You are the innocent, the correct, you must defend your good right and you have a good, loving God on your side, who always forgives sins with pity.

Others must reach insight, not you, since you have a monopoly on all insight from the start and are always convinced that you are right.

And so cry really loudly to your dear God he will hear you and let fire fall on you.

Have you not noticed that your God has become a fiery worm with a flat skull who crawls red-hot on the earth?" (ibid.) The Black Books, V. 5, Page 219, fn 62

You call on God for help?

It's good that the loving God is far off and cannot hear you; in the end he might have mercy on your worthlessness and spared me the entire execution by granting mercy.

But we are in a safe place, where no one can hear you.

My soul has flown into the sky; thus we finally have an undisturbed opportunity to get thoroughly even with each other. Carl Jung, The Black Books, V. 5, Page 219

The previous paragraph was replaced in LN by "Fill your beaker with the bitter drink of subjugation, since you are not your soul.

Your soul is with the fiery God who flamed up to the roof of the heavens"(ibid.). The Black Books, V. 5, Page 224, fn 101

The preceding two sentences were replaced by

"I knew that the bird rose higher, above the clouds in the fiery brilliance of the outspread Godhead" (ibid.) The Black Books, V. 5, Page 226, fn 114

1. **“Let the bloody victims fall at your side. It is not you who are severe, it is necessarily severe and cruel.**

The way of life is sown with fallen."

By God, it’s a battlefield! My brother, what’s with you? Are you groaning? Carl Jung, The Black Books, V. 5, Page 227

No, for the sake of your weakness, for the sake of your doubt, for the sake of your disbelief.

Stay on your way and don’t run away from yourself.

There is a divine and a human intention.

They cross each other in stupid and god-forsaken people, who also include you from time to time." Carl Jung, The Black Books, V. 5, Page 228

The preceding line was replaced in LN by

"These words of my soul stung me. She spoke of compassion, she, who rose up following the God without compassion, and I asked her:" (p. 470). The Black Books, V. 5, Page 228, fn 135

The preceding three paragraphs were replaced in LN by "I: Am I not earth?

Am I not excrement?

Did I commit an error that forced you to follow the God into the upper realms?" (p. 470). The Black Books, V. 5, Page 228, 138 fn

Belief certainly may be something strong, but it is empty, and too little of the whole man can be involved, if our life with God is grounded only on belief.

Should we simply believe first and foremost? Carl Jung, The Black Books, V. 5, Page 229, fn 142

Through uniting with the self we reach the God, who unites heaven and hell in himself.

The self is not God, although we reach the God through the self. Carl Jung, The Black Books, V. 5, Page 239

The preceding clause was not reproduced in LN. Cf. Jung, "Transformation Symbolism in the Mass":

"The self then functions as a unio oppositorum and thus constitutes the most immediate experience of the divine which is at all psychologically comprehensible" (CW II , § 396).

In LN, Jung added here a lengthy passage concerning his experience of God (pp. 480-81) The Black Books, V. 5, Page 239, fn 211

Jung defined the self as the archetype of order and noted that representations of the self were indistinguishable from God-images (chapter 4, "The self," Alon, CW 9, pt. 2). The Black Books, V. 5, Page 239, fn 212

The God has the power, not the self.

Powerlessness should thus not be deplored, rather it is the condition that should abide.

The God acts from within himself.

This should be left to him. What we do to the self, we do to the God.

If we twist the self, we also twist the God. Carl Jung, The Black Books, V. 5, Page 240

Even closer? What? Even deeper into the grave of the God?

Is the place of our work in the vault itself?

The God should not live in us, but we should live in the God.

Apparently in the self and thus in God.

Dreams and long days of tranquility. Carl Jung, The Black Books, V. 5, Page 240

In place of the next sentence, LN has:

"These words disturbed me since I had thought before precisely to free myself from the God.

But Philemon advised me to enter even deeper into the God.

Since the God has ascended to the upper realms, Philemon also has become different.

He first appeared to me as a magician who lived in a distant land, but then I felt his nearness and, since the God has ascended, I knew that Philemon had intoxicated me and given me a language that was foreign to me and of a different sensitivity.

All of this faded when the God arose and only Philemon kept that language.

But I felt that he went on other ways than I did.

Probably the most part of what I have written in the earlier part of this book was given to me by Philemon.

Consequently I was as if intoxicated.

But now I noticed that Philemon assumed a form distinct from me" (p. 483). The Black Books, V. 5, Page 240, fn 218

Are you going to speak, shade?

"Let me speak: It was night when I died-you still live in the day-there are still days, years ahead of you- what will you begin-follies?

Let me have the word- oh, that you cannot hear! - My God, how difficult-so listen- I rattle, I groan, I burble-give me the word-" Carl Jung, The Black Books, V. 5, Page 241

Oh God, if only I knew it!

"We need the symbol, we hunger for it, make light for us."

Where from? How can I?

"You can, grasp it-upward-onward."

A phallus

"That is it, that is the symbol of the middle. That's what we wanted, what we needed.

It is terribly simple, initially stupid, naturally godlike, the God's other pole.

This is precisely the pole we needed."

Why do you need precisely that pole of God?

"He is in the light, the other God is in the night."

Oh, what's that, beloved? The God of the spirit is in the night?

Is that the son of the toads? Woe betide us, if he is the God of our day. Carl Jung, The Black Books, V. 5, Page 242

In 1912, Jung discussed the Hecate mysteries that flourished in Rome at the end of the fourth century.

Hecate, the Goddess of magic and spells, guards the underworld and is seen as the sender of madness.

She is identified with Brimo, a Goddess of death (Transformation and Symbols ef the Libido, CW 8, §§ 586ff.) Carl Jung, The Black Books, V. 5, Page 45, fn 250

This phrase was replaced in by "the powerful HAP" (ibid.). The Black Books, V. 5, Page 245, fn 250

In Transformations and Symbols of the Libido, Jung referred to Nut, the Egyptian sky Goddess, who arches over the earth, daily giving birth to the sun God (CW B, § 364). Carl Jung, The Black Books, V. 5, Page 245, fn 250

If Heaven becomes pregnant and can no longer hold its fruit, then it gives birth and a God-man appears from above and sets foot below." Carl Jung, The Black Books, V. 5, Page 246

"The will of the God, that is stronger than you, bearer, slave. Carl Jung, The Black Books, V. 5, Page 278

You have fallen into the hands of the greater. He knows no mercy.

The Christian shrouds have fallen. The God has become strong again.

You have conceived him anew. He is your son and the power is with him.

The yoke of men is lighter than the yoke of the God.

But he who does not fall into the hands of men falls into the hands of the God.

May he be well and may woe betide him! There is no escape."

Is that freedom?

"The highest freedom. Only the God above you, through yourself.

Comfort yourself with this and that as well as you can. The God bolts doors that you cannot open.

Let your feelings whimper like puppies. The ears on high are deaf."

Is there no outrage for the sake of the human?

"Outrage-I laugh at your outrage." Are you God? "It is I, your self and yours and the God."

How unsolemn-

"God is not solemn, he is terrible. Solemnity belongs to you, it is human, not divine. God has no need of theatre.

I am the highest of the dead and resurrected. I was dead, you gave me life, my life."

Are you taking revenge for that on me? Revenge is human. God does not know revenge.

He knows only power and creation. He commands and you act.

anxieties are laughable, there is only one road, the military road of the Godhead. Carl Jung, The Black Books, V. 5, Page 251-252

Saturday. Jung saw five patients. See Scrutinies {5 } (LN, p. 494).

"When the dead one had uttered all these words, she disappeared. I sank into gloominess and dull confusion.

When I looked up again, I saw my soul in the upper realms, hovering irradiated by the distant brilliance that streamed from the Godhead.

And I called out:" was added here The Black Books, V. 5, Page 257, fn 312

If this be your will, let the beaker of disgusting filth pass from me.

But if this be not your will, then climb, you my soul, past fiery Heaven and lodge your lament charges and topple the throne of God, on which the dreadful one sits, proclaim the right of men also before the Gods and take revenge on them for the infamous deed of humanity, since only Gods were able to spur on the worm to acts of colossal atrocity.

let my fate suffice and let men manage human destiny.

Oh my mother humanity, thrust the terrible, soulless God-slug, the cruel

strangler of men, from you.

Do not venerate him for the sake of his fertile poison. Carl Jung, The Black Books, V. 5, Page 259

For if you do not see your soul, you see her in fellow men and this will drive you mad, since this devilish mystery and hellish spook can hardly be seen through.

Look at man, the weak one in his wretchedness and torment, whom the Gods have singled out as their quarry- tear to pieces the bloody veil that the lost soul has woven around you,

the cruel nets woven by the death-bringing, and take hold of the divine whore who still cannot recover from her fall from grace and in raving blindness craves filth in which to throw herself. Lock her up like a lecherous bitch who would like to mingle her blood with every dirty cur. Capture her, may enough at last be enough.

Let her for once taste your torment so that she will get to feel man and his hammer, which he has wrested from the Gods. Carl Jung, The Black Books, V. 5, Page 259

May man rule in the human world. May his laws be valid.

But treat the souls, daimons, and Gods in their way, offering what is demanded. no man, demand nothing from him, with what your devil-souls and God-souls lead you to believe, but endure, suffer, and remain silent. Carl Jung, The Black Books, V. 5, Page 259-260

In place of the preceding line, LN has: "Because there would be plenty to discuss concerning your own daimons.

But if you act on and think about the other without him soliciting your opinion or advice, you do so because you cannot distinguish yourself from your soul.

Therefore you fall victim to her presumption and help her into whoring.

0r do you believe that you must lend your human power to the soul or the Gods, or even that it will be useful and pious work if you want to bring the Gods to bear on others?

Blinded one, that is Christian presumptuousness.

The Gods don’t need your help, you laughable idolater, who seem to yourself like a God and want to form, improve, rebuke, educate, and create men.

Are you perfect yourself? - therefore remain silent, mind your business, and behold your inadequacy every day.

are most in need of your own help; you should keep your opinions and good advice ready for yourself and not run to others like a whore with understanding and the desire to help.

You don’t need to play God" (ibid.). Carl Jung, The Black Books, V. 5, Page 250, fn 239

Know that the daimons would like to inflame you to embrace their work, which is not yours. And, you fool, you believe that it is you, because you can’t distinguish yourself from your soul. But you are distinct from her, you are not a soul-God-Devil, but instead you are a powerless man who need not foster the regenerated Gods.

For you are the prison guard of your soul, the eunuch of your soul, who protects her from Gods and men.

You must equally protect men from her- yes, perhaps even the Gods.

Power is given to the man, a poison that paralyzes even the Gods, like a poison sting bestowed upon the little bee whose brute force is far inferior to yours.

But your soul, this extract of human essence, could by way of that poison endanger even the Gods.

So put the dangerous one under wraps, since not only your fellow men but also the Gods must live. Carl Jung, The Black Books, V. 5, Page 260-261

The preceding two sentences were replaced in IN by:

"You should be the guard before the prison of your soul. You are your soul's eunuch, who protects her from Gods and men, or protects the Gods and men from her" (ibid.). The Black Books, V. 5, Page 261, fn 334

The preceding sentence was replaced in LN by "Your soul could seize this poison and thereby endanger even the Gods" (ibid.). The Black Books, V. 5, Page 261, fn 335

Compassion? Have you ever had compassion for me?

You brute bestial tormentor, you've never gotten past compassionate moods.

You lived on human food and drank my vital powers.

Has it made you fat? Will you learn to revere the torment of the human animal?

What would you souls and Gods want without man?

Why do you long for him? You cannot be without him! Speak! Carl Jung, The Black Books, V. 5, Page 263

You are blessed, virgin soul! Praised be your name. You are the chosen one among women.

You are the God-bearer.

Praise be to you! Honor and fame be yours in eternity, Amen. Carl Jung, The Black Books, V. 5, Page 264

You carry us up as your soul and set yourself before the son of God, maintaining your immortal right as an ensouled being. Carl Jung, The Black Books, V. 5, Page 264

You are lying. You want to cast suspicion on me, where you are at fault.

Those times when you could rob men are over.

Surrender everything that is their sacred inheritance and that you have rapaciously claimed.

You have stolen from the beggar and the vassal. God is rich and powerful, you can steal from him.

His kingdom knows no loss.

Shameful liar, when will you finally stop plaguing and robbing your humanity? Carl Jung, The Black Books, V. 5, Page 265

Yet, you lie insufferably.

You possess not only that marvelous thing that belongs to me, but you also have access to the Gods and eternal fullness.

Therefore surrender what you have stolen, liar! Carl Jung, The Black Books, V. 5, Page 265

Embellish yourself with the gold of the Gods, but not with the meager treasures of earthbound human beings.

May you taste heavenly poverty after you have preached earthly poverty to men for so long, like a true and proper cleric full of lies, who fills his belly and purse and preaches poverty.

"You torment me awfully. leave me just this one thing. You men still have enough.

I cannot be without this very one, this incomparable one, for whose sake even the Gods envy men." Carl Jung, The Black Books, V. 5, Page 265

So, it is love that you claim as a natural right, although you still ought to beg for it. You get drunk on the blood of man and let him starve-love belongs to me.

You'll crawl and beg for it like a dog. You'll raise your hands. You will fawn, in order to get it.

I possess the key and I will be a more just administrator than you half-beings, you soulless souls and you godless Gods, and you godforsaken God.

You will gather around the source of blood, and you will come bearing gifts so that you may receive what you need.

Oh, men, protect the holy source so that no God can seize it for himself.

The Gods know no measure and no mercy. They get drunk on the most precious of draughts. They waste it in drunkenness, since they know neither God nor soul.

Presumptuousness and excessiveness, severity and callousness are their essence.

Greed for the sake of greed, power for the sake of power, pleasure for the sake of pleasure, immoderation and insatiableness, this is how you recognize the daimons.

Ha, you have yet to learn, you devils and Gods, to crawl in the dust for the sake of love so that from someone somewhere you snatch a drop of the living sweetness.

learn humility and pride from men for the sake of love.

You Gods, your first born son is man.

He bore a terribly beautiful-ugly son of God. But this mystery, too, is accomplished with you.

bore a son of men, no less splendid-terrible, and you will also serve under his rule.

Both God and man are disappointed victims of deception, blessedly J blessed, powerlessly powerful. Carl Jung, The Black Books, V. 5, Page 266

The eternally rich universe should unfold again in the earthly Heaven and the Heaven of the Gods, in the underworlds and in the worlds above.

Separation once more comes to the agonizingly united and yoked.

Endless multiplicity takes the place of what has been forced together.

Since diversity alone is wealth, blossom, and harvest. Carl Jung, The Black Books, V. 5, Page 267

Eternal fate presides over the Gods also, not only over mortals.

"Above all dedicate your prayer to me, so I can convey it to the distant God.

Prayer has magical power and compels the Gods.

Don't you feel the influence of the Gods and the daimons? They also pray to you and by that they compel you.

Thus do likewise to them. I will lead through intercession." Carl Jung, The Black Books, V. 5, Page 269

"You are ignorant of the power of matter, just as you know nothing of human power, not even your own. Matter is the counterpole to God. God lures the phallus out of himself.

Yes, he lures matter out of the devilish void, which is God himself.

You know that the power of the phallus is great.

Did you ever doubt it? Then know that the power of matter is even greater.

The earth is more powerful than the phallus, he is the transient son, she is the age-old

mother. The hardest, most imperishable matter is the best. It needs to be built into this matter. Carl Jung, The Black Books, V. 5, Page 269

The force of the God is frightful.

"You shall experience even more of it. You are in the second age.

The first age has been overcome. This is the age of the rulership of the son, whom you call the Toad God. A third age will follow, the age of apportionment and harmonious power."

My soul, where did you go? Did you go to the animals?

I bind the Above with the Below. I bind God and animal.

Something in me is part animal, something part God, and a third part human.

Below you serpent, within you man, and above you God.

Beyond the serpent comes the phallus, then the earth, then the moon, and finally the coldness and emptiness of outer space. Carl Jung, The Black Books, V. 5, Page 269-270

If I am not conjoined through the uniting of the Below and the Above, I break down into three parts: the serpent, and in that or some other animal form I roam, living nature daimonically, arousing fear and longing. The human soul, living forever within you. The heavenly soul, as such dwelling with the Gods, far from you and unknown to you, appearing in the form of a bird. Each of these three parts then is independent. Carl Jung, The Black Books, V. 5, Page 270

In Alon (CW 9i, §§ 139ff.), Jung accords special significance to Joachim of Fiore (1135-1202), who spoke of a series of three states of the world of increasing spirituality: the Age of the Father, corresponding to the Old Testament, characterized by obedience to the rules of God; the Age of the Son, from the birth of Christ to 1260, corresponding to the New Testament, in which man becomes a son of God; and the Age of the Holy Spirit, when mankind comes into direct contact with God in a new dispensation of universal love proceeding from the Gospel of Christ but transcending the letter of it. The Black Books, V. 5, Page 270, fn 385

In Transformations and Symbols of the Libido, Jung noted: "The phallus is the creature that moves without limbs, sees without eyes, and knows the future; and as the symbolic representative of ubiquitous creative power it claims immortality" (CW 8, § 209). He goes on to discuss phallic Gods. The Black Books, V. 5, Page 270, fn 387

The heavenly world is illuminated through the spiritual sun. Its counterpart is the moon. And just as the moon is the crossing to the dead of space, the spiritual sun is the crossing to the Pleroma, the upper world of fullness. The moon is the God's eye of emptiness, just as the sun is the God's eye of fullness.

The moon that you see is the symbol, just as the sun that you see.

Sun and moon, that. is, their symbols, are Gods. There are still other Gods; their sym-

bols are the planets.

The heavenly mother is a daimon among the order of the Gods, an inhabitant of the heavenly world.

The Gods are favorable and unfavorable, impersonal, the souls of stars, influences, forces, grandfathers of souls, rulers in the heavenly world, both in space and in force. They are neither dangerous nor kind, strong, yet humble, clarifications of the Pleroma and of the eternal emptiness, configurations of the eternal qualities. Carl Jung, The Black Books, V. 5, Page 270-271

The Pleroma, or fullness , is a term from Gnosticism. It played a central role in the Valentinian system.

Hans Jonas states that "Pleroma is the standard term for the fully explicated manifold of divine characteristics, whose standard number is thirty, forming a hierarchy and together constituting the divine realm" (The Gnostic Religion: The Message of the Alien God and the Beginnings of Christianity [London, Routledge, 1992], p. 180). The Black Books, V. 5, Page 271, fn 388

The distinction that Jung draws between the Pleroma and the creation has some points

of contact with Meister Eckhart's differentiation between the Godhead and God. Jung commented on this in Psychological Types (CW 6, §§ 429ff.). The relation of Jung's Pleroma to Eckhart is discussed by Christine Maillard, Au coeur du Livre Rouge. Les Sept Sermons aux Marts. Aux sources de la pense de C.G.Jung (Paris: la compagnie du livre rouge, 2017), pp. 118-120. In 1955- 56, Jung equated the Pleroma with the alchemist Gerhardus Dorn's notion of the unus mundus (one world) (Mysterium Coniunctionis. The Black Books, V. 5, Page 271, fn 388

"You are Gods": see John I0:34: "The Jews answered him, saying, for a good work we stone thee not; but for blasphemy; and because that thou, being a man, makest thyself God. Jesus answered them, Is it not written in your law, I said, Ye are gods?" The Black Books, V. 5, Page 271 fn 391

The God of the frogs or toads, the brainless, is the uniting of the Christian God with Satan.

His nature is like the flame; he is like Eros, but a God; Eros is only a daimon. The Black Books, V. 5, Page 271, fn 394

The one God, to whom worship is due, is in the middle.

You should worship only one God. The other Gods are unimportant. Abraxas is to be feared. Therefore it was a deliverance when he separated himself from me.

You do not need to seek him. He will find you, just like Eros.

He is the God of the cosmos, extremely powerful and fearful.

He is the creative drive, he is form and formation, just as much as matter and force, therefore

he is above all the light and dark Gods.

He tears away souls and casts them into procreation. He is the creative and created.

He is the God who always renews himself, in days, in months, in years, in human life, in ages, in peoples, in the living, in heavenly bodies.

He compels, he is unsparing. If you worship him, you increase his power over you.

Thereby it becomes unbearable. You will have dreadful trouble getting clear of him.

But you have in you the one God, the wonderfully beautiful and kind, the solitary, star-like, unmoving, he who is older and wiser than the father, he who has a safe hand, who leads you among all the darknesses and death scares of dreadful Abraxas.

He gives joy and peace, since he is beyond death and beyond what is subject to change.

He is no servant and no friend of Abraxas.

He himself is an Abraxas, but not unto you, but in himself and his distant world, since you yourself are a God who lives in faraway realms and who renews himself in his ages and creations and peoples, just as powerful to them as Abraxas is to you.

You yourself are a creator of worlds and a created being.

You have the one God, and you become your one God in the innumerable number of Gods.

As a God, you are the great Abraxas in your world.

But as a man you are the heart of the one God who appears to his world as the great Abraxas, the feared, the powerful, the donor of madness, he who dispenses the water of life, the spirit of the tree of life, the daimon of the blood, the death bringer.

You are the suffering heart of your one star God, who is Abraxas to his world.

Therefore because you are the heart of your God, aspire toward him, love him, live for him. Fear Abraxas, who rules over the human world.

Accept what your God will suffer, just as the one God of Christ suffered the heaviest in his

death.

The suffering of mankind is without end, since its life is without end.

Since there is no end where none sees an end. If mankind has come to an end, there is none who would see its end and none who could say that mankind has an end.

So it has no end for itself, but it certainly does for the Gods.

As there is also The death of Christ took no suffering away from the world, but his life has taught us much; namely, that it pleases the one God if the individual lives his own life against the power of Abraxas.

The one God thus delivers himself from the suffering of the earth into which his Eros plunged him; since when the one God saw the earth, he sought its procreation, and forgot that a world was already given to him in which he was Abraxas.

So the one God became human. Therefore the one in turn pulls man up to him and into him, so that the one becomes complete again. The Black Books, V. 5, Page 273-276, fn 393

You ask, why is all this so? I understand that it seems questionable to you.

The world is questionable.

It is the unending infinite folly of the Gods, which you know is unendingly wise.

Surely it is also a crime, an unforgivable sin, and therefore also the highest love and virtue. Carl Jung, The Black Books, V. 5, Page 277

You need to recognize the multiplicity of the Gods. You cannot unite all into one being.

As little as you are one with the multiplicity of men, just so little is the one God one with the multiplicity of the Gods.

This one God is the kind, the loving, the leading, the healing. To him all your love and worship is due.

To him you should pray, you are one with him, he is near you, nearer than your soul. Carl Jung, The Black Books, V. 5, Page 277

I, your soul, am your mother, who tenderly and frightfully surrounds you, your nourisher and corrupter; I prepare good things and poison for you.

I am your intercessor with Abraxas. I teach you the arts that protect you from Abraxas.

I stand between you and Abraxas the all-encompassing.

I am your body, your shadow, your effectiveness in this world, your manifestation in the world of the Gods, your effulgence, your breath, your odor, your magical force.

You should call me if you want to live with men, but the one God if you want to rise above

the human world to the divine and eternal solitude of the star.

I, your soul, am your mother, who tenderly and frightfully surrounds you, your nourisher and corrupter; I prepare good things and poison for you.

I am your intercessor with Abraxas. I teach you the arts that protect you from Abraxas.

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You should call me if you want to live with men, but the one God if you want to rise above the human world to the divine and eternal solitude of the star. Carl Jung, The Black Books, V. 5, Page 277

They do not see the fire, but they see me and suspect that I am the messenger.

of the burning agony. What fire? they ask. What fire?

I stutter, I stammer what do I know about the fire?

I looked at the embers, I saw the blazing flames.

Help us, my God, and carry us over.

My God, prepare me; is it death, is it something immortal?

My God, why have you forsaken me?415 Oh, horrendous silence! Carl Jung, The Black Books, V. 5, Page 279-280

My God, my wonderful light! Carl Jung, The Black Books, V. 5, Page 280

That this wicked herd can break into my garden?

Should I be plundered and thrown out onto the rubbish?

You make me into an ape and a child's plaything.

When, oh my God, shall I be saved from this Hell of fools?

I am longing for death, for the innermost cold. Should that be the devil?

He's somewhere in the neighborhood. Carl Jung, The Black Books, V. 5, Page 281

"Spirits will do the work, not you. Be quiet and let us take charge. We will strike for sure.

Dwell quietly, calmly. We'll poke the embers.

Build calmly stone by stone. We will do our bit. Don't worry. The fire glows already."

My God, you can see the sacrilege. Carl Jung, The Black Books, V. 5, Page 282

In 1932, Jung wrote: "the Gnostic symbol Abraxas, a made-up name meaning three hundred and sixty-five .... the Gnostics used it as the name of their supreme deity.

He was a time god. The philosophy of Bergson, la duree creatrice, is an expression of the same idea."

And: "just as this archetypal world of the collective unconscious is exceedingly paradoxical, always yea and nay, that figure of Abraxas means the beginning and the end, it is life and death, therefore it is represented by a monstrous figure.

It is a monster because it is the life of vegetation in the course of one year, the spring and the autumn, the summer and the winter, the yea and nay of nature.

So Abraxas is really identical with the Demiurgos, the world creator.

And as such he is surely identical with the Purusha, or with Shiva" (November 16, 1932, VS, vol. 2, pp. 806- 7).

He added: "Abraxas is usually represented with the head of a fowl, the body of a man, and the tail of a serpent, but there is also the lion-headed symbol with a dragon's body, the head crowned with the twelve rays, alluding to the number of months" (June 7, 1933 , VS, vol. 2,

1. **I041- 42).**

According to St. Irenaeus, Basilides held that "the ruler of them is named Abrasaks, and that is why this (rule1) has the number 365 within it" (Layton, The Gnostic Scriptures, p. 425).

Abraxas featured in Albrecht Dieterich's Abraxas. Studien Zur Religiongeschichte des spaten Altertumus (Leipzig: B. G. Teubner, 1891).

Jung closely studied this work early in 1913, and his copy is annotated.

He also had a copy of Charles King's The Gnostics and Their Remains (London: Bell and Daldy, 1864), and there are marginal annotations next to a passage discussing the etymology of Abraxas on p. 37. Carl Jung, The Black Books, V. 5, Page 274, fn 395

The more concentrated the Pleroma becomes, the stronger the star of the individual becomes. It is surrounded by shining clouds, a heavenly body in the making, comparable to a small sun.

It emits fire.

Just like the sun, which is also such a star, which is a God and grandfather of souls, the star of the individual is also like the sun, a God and grandfather of the souls.

He is visible from time to time, just as I have described him.

His light is blue, like that of a distant star.

He is far out in space, cold and solitary, since he is beyond death.

To attain individuality, we need a large share of death.

Therefore it is called since just as an innumerable number of men rule the earth, so a countless number of stars and of Gods rule the heavenly world.

To be sure, this God is the one who survives the death of men.

To him for whom solitude is Heaven, he goes to Heaven; to him for whom it is Hell, he goes to Hell.

Whoever does not follow the principium individuationis to its end becomes no God, since he cannot bear individuality.

He is the God of the cosmos, extremely powerful and fearful.

He is the creative drive, he is form and formation, just as much as matter and force, therefore

he is above all the light and dark Gods. He tears away souls and casts them into procreation. He is the creative and created.

He is the God who always renews himself, in days, in months, in years, in human life, in ages, in peoples, in the living, in heavenly bodies. He compels, he is unsparing.

If you worship him, you increase his power over you.

Thereby it becomes unbearable. You will have dreadful trouble getting clear of him. Carl Jung, The Black Books, V. 5, Page 272

Only by living life can you free yourself from it. So live it to such a degree that it befits you.

To the degree that you live it, you also fall victim to the power of Abraxas and his dreadful deceptions.

But to the same degree the star God in you gains in pew longing and power, in that the fruit of deception and human disappointment falls to him.

Pain and disappointment fill the world of Abraxas with coldness, all of your life's warmth

slowly sinks into the depths of your soul, into the midpoint of man, where the far blue starlight of your one God glimmers.

If you flee Abraxas from fear, you escape pain and disappointment and you remain terrified, that is, out of unconscious love you cling to Abraxas and your one God cannot catch fire.

But through pain and disappointment you redeem yourself, since your longing then falls of its own accord like a ripe fruit into the depths, following gravity, striving toward the midpoint, where the blue light of the star God arises. Carl Jung, The Black Books, V. 5, Page 276

0h, my God, I call you, force my soul to provide answer to the things that besiege me! Carl Jung, The Black Books, V. 5, Page 278

My God, deliver me from fear. Give me the redeeming vision, into your hands l commit my spirit. Carl Jung, The Black Books, V. 5, Page 279

Cf. Matthew 27:46: "And about the ninth hour Jesus cried with a loud voice, saying, Eli, Eli, lama sabachthani? that is to say, My God, my God, why hast thou forsaken me?" Carl Jung, The Black Books, V. 5, Page 280, fn 415

Sunday. This entry ·was not reproduced in LN.

On January 27, 1916, there was a presentation to the Association for Analytical Psychology by Adolf Keller concerning Theodore Flournoy's "Une mystique moderne."

Jung had two copies of this work, both of which ·were annotated.

In the discussion, Toni Wolff noted, "In analysis one can also reach God through love and will, not by overpowering, as K. thinks."

Jung replied, "In analysis we rather get prepared for it. If not, overpowering happens."

Schneiter commented, "The unio mystica of the mystics is love," and Jung commented, "The experience of the devil is missing."

Emma Jung commented, "The concept of God does precisely not match a known image or an imago," to which Jung replied, "That is already the case with the primitives (the God is not the father, but the Grandfather, etc.).

This shows that it is not a revaluation of the father and that it is only concept by proxy that could be replaced by any other.

God is everything that and creates emotion."

Further on in the discussion, Jung commented: "First God is felt traditionally, conventionally,

then dynamically, then felt into humanity (as magical effect of the person).

But this results in a God beyond good and evil. It leads to the devil (as war.)

It is a primitive thought: everything alien is magical. Also medieval.

Mlle V shows us that she experiences God as a subjective dynamis, and between men it is the personal.

A God beyond good and evil questions the human relationship . . . a God beyond good and evil is not Christian either.

The Christian is only an etiquette. - If she was to continue consequently, she would come between the poles.

At the end she takes the view, according to which she turns into a Christ herself.

This is already analytical. The Christians become christiani, not christoi" (Map, pp. 99ff.).

Jung's comments concerning a God beyond good and evil converge with the conception of Abraxas that he was elaborating in these entries. The Black Books, V. 5, Page 280, fn 470

In 1917, Jung wrote a chapter on "The sexual theory" in The Psychology of the Unconscious Processes, which presented a critique of the psychoanalytic understanding of the erotic.

In his 1928 revision of this chapter, retitled "The Eros theory," he added: "'The Erotic' belongs on the one hand to the original drive nature of man.

On the other hand it is related to the highest forms of the spirit. It only thrives when spirit and drive are in right harmony. .

'Eros is a mighty daemon,' as the wise Diotima said to Socrates.

He is not all of nature within us, though he is at least one of its essential aspects" (CW 7, §§ 32-33).

In the Symposium, Diotima teaches Socrates about the nature of Eros.

She tells him," 'He is a great spirit, Socrates. Everything classed as a spirit falls between god and human.'

'What function do they have?' I asked.

'They interpret and carry messages from humans to gods and from gods to humans.

They convey prayers and sacrifices from humans, and commands and gifts in return for sacrifices from gods.

Being intermediate between the other two, they fill the gap between them, and enable the universe to form an interconnected whole.

They serve as the medium for all divination, for priestly expertise in sacrifice, ritual and spells, and for all prophecy and sorcery.

Gods do not make direct contact with humans; they communicate and converse with humans (whether awake or asleep) entirely through the medium of spirits'" (trans. C. Gill [London: Penguin, 1999 J, pp. 202e- 203a) .

In Memories, Jung reflected on the nature of Eros, describing it as "a kos111ogo11os, a creator and father-mother of all consciousness" (p. 387).

This cosmogonic characterization of Eros needs to be distinguished from Jung's use of the term to characterize women's consciousness.

See Book 2, p. 183 , n. 182. Carl Jung, The Black Books, V. 5, Page 274, fn 394

Volume VI

The dead: We want to know about God? Where is God? Is God dead?

God is not dead. He is as alive as ever.

God is creation, for he is something definite, and therefore differentiated from the Pleroma.

God is a quality of the Pleroma, and everything I have said about creation also applies to him.

But he is distinct from creation in that he is much more indefinite and indeterminable than the creation.

He is more closely related to the Pleroma than to creation.

Moreover, he is the Pleroma itself, just as each smallest point

in the created and uncreated is the Pleroma itself.

Whereas the essence of the creation is differentiation, the essence of God is effective fullness.

Effective emptiness is the essence of the devil.

God and devil are the first manifestations of the unimaginable nothingness which we call the Pleroma.

It makes no difference whether the Pleroma exists or not, but it is in since it cancels itself out completely.

Not so creation.

Insofar as God and the devil are created beings, they do not cancel each other out, but stand one against the other as effective opposites.

We need no proof of their existence, since it is enough that we have to keep speaking about God and the devil. The Black Books, V. 6, Page 210-211, fn 31

In Jung's discussion of this, see "Psychology and Religion" (CW II , §§ 142ff.). Jung wrote: "When Nietzsche said: 'God is dead ,' he expressed a truth which is valid for the greater part of Europe" (ibid ., § 145).

He added, "However, it would be more correct to say: 'He has discarded our image, and where will we find him again?" '

He goes on to discuss the motif of the death and disappearance of God in connection with Christ's crucifix ion and resurrection. The Black Books, V. 6, Page 211, fn 32

The preceding sentence was replaced in LN by the following: "But he is distinct from creation in that he is much more indefinite and indeterminable.

He is less differentiated than creation, since the ground of his essence is effective fullness.

Only insofar as he is definite and differentiated is he creation, and as such he is the manifestation of the effective fullness of the Pleroma.

Everything that we do not differentiate falls into the Pleroma and is cancelled out by its opposite.

If, therefore, we do not differentiate God, effective fullness is canceled out for us" (ibid.). The Black Books, V. 6 Page 211, fn 33

They are both manifestations of the non-existent qualities of the Pleroma.

Even if both were not, creation would forever distinguish them anew out of the Pleroma on account of their distinct essences.

Everything that differentiation takes out of the Pleroma is a pair of opposites, therefore the devil always belongs to God.

This inseparability is most intimate and, as you know from experience, as indissoluble in your life as the Pleroma itself, since both stand very close to the Pleroma in which all opposites are canceled out and united.

Fullness and emptiness, life and de generation and destruction, are what distinguish God and the devil. Effectiveness is common to both. Effectiveness joins them. Effectiveness, therefore, stands above both, and is a God above God, since it unites fullness and emptiness through its effectuality.

This is a God you knew nothing about. We call him Abraxas. He is even more indefinite than God and the devil.

Nothing stands opposed to him but the ineffective; He is the unc hence his effective nature unfolds itself freely.

He is complete effect, since the unreal neither exists nor resists.

Abraxas stands above God and devil.

He is improbable probability, that which takes unreal effect.

If the Pleroma had an essence, Abraxas would be its manifestation.

He is the effectual itself, not any particular effect, but effect in general.

He takes unreal effect, because he has no definite effect.

He is also creation, since he is distinct from the Pleroma.

God has a definite or determinable effect, and so does the devil.

Therefore they appear to us more effective than the indefinite Abraxas.

He is force, duration, change. Carl Jung, The Black Books, V. 6, Page 211-212

"To distinguish him from God, we call God HELIOS or sun" was added here in LN (ibid.).

Jung discussed solar mythologies in Transformations and Symbols of the Libido; see CW B, §§ 177ff., and his talk on Opicinus de Canistris at the Eranos conference in Ascona in 1943 (Riccardo Bernardini, Gian Piero agliano, and Augusto Romano, eds., C.G. Jung,

The Solar Myths and Opicinus de Canistris: Notes of the Seminar given in Eranos in 1943 [Einsiedeln: Daimon, 2015]). The Black Books, V. 6, Page 212, fn 39

My soul, if you are the intercessor for the dead, my God, if you hear me, end this torment that I endure from men.

I can’t bear it anymore. Carl Jung, The Black Books, V. 6, Page 213, fn 44

So, my listeners, you who are standing in dark rows along the walls let’s speak further about God.

Abraxas is the highest God who is difficult to grasp. His power is greatest, because man does not see it.

From God he draws the summum bonum; from the devil the infimum malum, but from Abraxas life, altogether indefinite and indeterminable, the mother of good and evil. Carl

Jung, The Black Books, V. 6, Page 213

Instead of this sentence, LN reads: "The following night, the dead approached like fog from a swamp and exclaimed, ’Tell us more about the highest God.’

And Philemon stepped forward and began to speak (and this is the third sermon to the dead):" (p. 520). The Black Books, V. 6, Page 213, fn 46

Aristotle defined happiness as the supreme good (summum bonum).

In his Summa Theologica, Thomas Aquinas identified this with God. Jung saw the doctrine of the s111nna1111 bonum as the source of the concept of the privatio boni, which in his view had led to the denial of the reality of evil.

See Aion, GW 9, pt. 2 , §§ 80, 94.

Hence it is counterbalanced here with the infimum malum. The Black Books, V. 6, Page 213, fn 49

In his later writings, Jung argued that the Christian God-image was one-sided in that it left out the factor of evil.

studying the historical transformations of God-images, he attempted to correct this (especially in Aion and Answer to Job).

In his note on how Answer to job came to be written, he wrote that in Aion he had "criticized the idea of the privatio bani as not agreeing with the psychological findings.

Psychological experience shows us that whatever we call ’good’ is balanced by an equally substantial ’bad’ or ’evil.’

If’ evil’ is non-existent, then whatever there is must be ’good.’

Dogmatically, neither ’good ’ nor ’evil’ can be derived from Man, since the ’ Evil One’ existed before Man as one of the ’Sons of God.’

The idea of the privatio boni began to play a role in the Church only after Mani.

Before this heresy, Clement of Rome taught that God rules the world with a right and a left hand, the right being Christ, the left being Satan.

Clement’s view is clearly monotheistic, as it unites the opposites in one God.

Later Christianity, however, is dualistic, inasmuch as it splits off one half of the opposites, personified in Satan. ...

If Christianity claims to be a monotheism, it becomes unavoidable to .assume the opposites as being contained in God" (1956, CW II,§§ 357- 58). 213-214. The Black Books, V 6. Page 56, fn 50

Life seems to be smaller and by far weaker than the summum bonum; therefore it is also hard to conceive that Abraxas's power transcends even God's, who is the radiant source of all vital force.

Abraxas is also God, and at the same time the eternally sucking gorge of emptiness, of the diminisher and dismemberer, the devil.

Thus the power of Abraxas is twofold; but you do not see it, because in its- your eyes the warring opposites of this power are canceled out.

What the God speaks is life, what the devil speaks is death, but Abraxas speaks that hallowed and accursed word that is at once life and death.

Abraxas produces truth and lying, in the same good and evil, light and darkness, in the

same word and in the same act. Carl Jung, The Black Books, V. 6, Page 214

To fear him is wisdom.

Not to resist him is redemption.

God dwells behind the sun, the devil behind the night.

What God brings forth out of the light, the devil sucks into the night.

But Abraxas is the world, its becoming and its passing.

Upon every gift that comes from God the devil lays his curse.

Everything that you request from God produces a deed from the devil.

Everything that you create with God gives effective power to the devil.

Because God That is terrible Abraxas. Carl Jung, The Black Books, V. 6, Page 215

"Now the dead howled and raged , for they were incomplete" was added here in LN (ibid.). In 1942, Jung noted: "the concept of an all-encompassing God must necessarily include his opposite.

The coincidence of course must not be too radical , otherwise God would cancel himself out. The principle of the coincidence of opposites must therefore be completed by its opposite in order to attain full paradoxicality and hence psychological validity" ("The Spirit Mercuri us ," CW 13 , § 256).

For Philemon's commentary on this sermon, see LN, pp. 522- 23. The Black Books, V. 6, Page 215, fn 58

Oh man, don't forget your divine weapon, your wit. Y

ou, the weakling, were given a dread venomous sting with which you could also lame Gods.

You dead ones, I had to interrupt my address to you. What else do you want to hear [?]

The dead: "Tell us about Gods and devils!"

God is the highest good, the summum bonum, the devil the opposite.

But there are many high good things and many great evils.

Among these are two devil Gods; one is the Burning One, the other the Growing One.

The burning one is Eros, in the form of a flame. It shines by consuming. Carl Jung, The Black Books, V. 6, Page 219

In their divinity life and love stand opposed.

The number of Gods and devils is as innumerable as the host of stars.

Each star is a God, and each space that a star fills is a devil.

But the empty fullness of the whole is the Pleroma.

Abraxas is the effect of the whole. Only the ineffective opposes him.

4 is the number of the principal Gods, as 4 is the number of the world's measurements.

I is the beginning, the God.

2 is Eros, for he spreads himself out in brightness.

3 is the Tree of life, for it fills space with bodies.

4 is the devil, for he opens all that is closed, he dissolves everything formed and physical; he is the destroyer in whom everything becomes nothing.

The dead: "You are a pagan, a polytheist!"

Happy am I who can recognize the multiplicity and diversity of the Gods.

But woe unto you, who replace this incompatible multiplicity with a single God!

In so doing you produce the torment of doubt for the sake of the one

God and the mutilation of the creation whose nature and aim is differentiation.

How can you be true to your own nature when you try to turn the

many into one? What you do unto the Gods is done likewise unto you.

You all become equal. And thus your nature is maimed.

Equality prevails not for the sake of God, but only for the sake of man.

For the Gods are many, while men are few.

The Gods are mighty and endure their manifoldness. like the stars they abide in eternal solitude, separated by vast distances.

Men are weak and do not bear their manifoldness, therefore they dwell together closely and need communion, so that they can bear their singularity. Carl Jung, The Black Books, V. 6, Page 220

The dead: ["]For redemption's sake continue to teach us!"

For redemption's sake I teach you the reprehensible, for whose sake I was rejected.

The multiplicity of the Gods corresponds to the multiplicity of Gods men.

Numberless Gods await the human state. Numberless Gods have been men.

Man shares in the nature of the Gods.

He comes from the Gods and goes unto the Gods the God.

Thus, just as it is no use to reflect upon the Pleroma, it is not worthwhile to worship the multiplicity of the Gods.

Least of all does it serve to worship the first God, the effective fullness, and the summum bonum.

By our prayer we can add nothing to it, and take nothing from it; because effective

emptiness gulps down everything. Carl Jung, The Black Books, V. 6, Page 220-221.

The following was added here in LN:

"That night Philemon stood beside me and the dead drew near and lined the walls and cried out:" (p. 515)

For Nietzsche's discussion of the death of God, see The Gay Science, sections rn8 and 125, and Thus Spoke Zarathustra, section 4, "Retired from Service" (pp. 271ff.). The Black Books, V. 6, Page 210, fn 31

The bright Gods form the heavenly world. It is manifold and extends and increases infinitely. The spiritual sun is the supreme lord of the world.

The dark Gods form the earthly world.

They are simple and they lessen and diminish themselves infinitely.

Their nethermost lord, namely the devil, is the moon spirit, satellite of the earth, smaller and colder than the earth.

There is no difference between the might of the heavenly and earthly Gods.

The heavenly Gods magnify, the earthly Gods diminish.

Both directions are immeasurable.

The world of the Gods is made manifest in spirituality and in sexuality.

The heavenly ones appear in spirituality, the earthly in sexuality.

Spirituality conceives and embraces.

It is womanlike and therefore we call it mater coelestis, the heavenly mother.

Sexuality engenders and creates.

It is manlike, and therefore we call it phallus, the earthly father. Carl Jung, The Black Books, V. 6, Page 223-224

Man shall differentiate himself both from spirituality and sexuality.

He shall call spirituality mother, and set her between Heaven and earth.

He shall call sexuality Phallus, and set him between himself and earth.

For the mother and the Phallus are superhuman daimons that reveal the world of the Gods. They affect us more than the Gods since they are very closely akin to our essence.

The mother is the grail. The phallus is the spear.

If you do not differentiate yourselves from sexuality or from spirituality, and do not regard them as things-in-themselves, you are delivered over to them as qualities of the Pleroma. Spirituality and sexuality are not your qualities, not things you possess and encompass.

Rather, they possess and encompass you, since they are powerful daimons, manifestations of the Gods, and hence reach beyond you, existing in themselves.

No man has a spirituality himself or a sexuality unto himself.

Instead, he stands under the law of spirituality and of sexuality.

Therefore no one escapes these daimons.

f You shall look upon them as daimons, and as a common task and danger, a common burden that life has laid upon you.

Thus life, too, is for you a common task and danger, as are the Gods, and first and foremost terrible Abraxas.

Man is weak, and community is therefore indispensable.

If your community is not under the sign of the mother, it is under the sign of the Phallus. Absence of community is suffering and sickness.

Community in everything is dismemberment and dissolution.

The essence of your being is differentiation. It leads to singleness.

Singleness is opposed to community.

But because of man's weakness with regard to the Gods and daimons and their invincible law, community is necessary.

Therefore: community, as much as possible, not for man's sake, but because of the Gods.

The Gods drive you to community.

Insofar as the Gods impose community upon you, it is necessary; more is bad.

Carl Jung, The Black Books, V. 6, Page 224-225

The bird is masculine, and has is effective thought.

He is chaste and solitary, a messenger of the mother.

He flies high above the earth and lifts up and brings down.

He commands singleness.

He brings knowledge from the distant ones, who have departed before and attained perfection.

He bears our word up to the mother, who intercedes, who warns, but who is powerless against the Gods. She is a vessel of the sun. Carl Jung, The Black Books, V. 6, Page 226

The dead: "Now that you have taught us about the world of the Gods, the daimons, and the souls, teach us about men."

Man is a gateway, through which you pass from the outer world of Gods,

daimons, and souls into the inner world, out of the greater into the smaller

world.

Small and inane is man, a point, already he is behind you, and

once again you find yourselves in endless space, in the smaller or inner infinity.

At immeasurable distance a star stands radiating blue light in the zenith.

This is the one God of this one man, this is his world, his Pleroma, his divinity.

In this world, man is Abraxas, the creator and destroyer of his own world.

This star is the God, the goal of man.

6 This is his one guiding God. In him man goes to his rest.

Toward him goes the long journey of the soul after death.

In him everything that man withdraws from thew greater world shines resplendently.

To this one God man shall pray.

Prayer increases the light of the star, it throws a bridge across death, it prepares

the life of the smaller world, and assuages the hopeless desires of the greater.

When the greater world turns cold, the star shines.

Nothing stands between man and his one God, so long as man can turn away his eyes from the flaming spectacle of Abraxas.

Man here, God there.

Weakness, nothingness here, eternally blessed creative power there.

Here nothing but darkness and clammy cold, there total sun.

Before Hercules incinerated himself and was placed among the Gods, he became the child of Omphale.

That is what happened to him.

So, my mother, you who stand in the higher circle and shroud me and protect me from the Gods: I want to become your child.

May you accept my birth. May you renew me.

I need a new shadow, since I have recognized the terrible Abraxas and have drawn myself back from him.

The cold grew and my star blazed brighter.

Yes, I do need the bond of childhood, sublime mother, otherwise I cannot endure the childish and foolish hell of the human world.

You gave birth to the terrible God, release him, accept me as your son.

I am a man, a child that needs his mother.

Take the human son instead of the God and grant him your maternal help.

Mother: I cannot take you as a child, unless you cleanse yourself first.

1. **What is my impurity?**

Commingling. Abstain from human suffering and joy. Remain secluded until abstinence is complete, and you are freed from the touch of man.

Then I will accept you as my child.

I thank you, mother. So be it. Carl Jung, The Black Books, V. 6, Page 227-229

The following was added here in LN: "But when Philemon finished, the dead remained silent.

Heaviness fell from them, and they ascended like smoke above the shepherd's fire, who watches over his flock by night" (p. 535).

For Philemon's commentary on this sermon, see LN, pp. 535 - 36.

On February 29, 1919, Jung wrote a letter to Joan Corrie and commented on the Sermones, with particular reference to the last one:

"The primordial creator of the world , the blind creative libido, becomes transformed in man through individuation & out of this process which is like pregnancy, arises a divine child, a reborn God, no more (longe1) dispersed into the millions of creatures, but being one & this individual, and at the same time all individuals, the same in you as in me. Dr. Long has a little book: VII sermones ad Mortuous.

There you find the description of the Creator dispersed into his creatures, & in the last sermon you find the beginning of individuation, out of which, the divine child arises .. ..

The child is a new God, actually born in many individuals, but they don't know it.

He is a ’spiritual’ God.

A spirit in many people, yet one and the same everywhere.

Keep to your time and you will experience His qualities" (copied in Constance Long’s diary, CLM, pp. 21- 22). The Black Books, V. 6, Page 227-228, fn 107

In LN, this sequence follows on directly from the passage cited in footnote 87 above (p. 223) and is linked in the following way: "And when I had beheld it, Philemon said:".

The next three paragraphs are presented in Philemon’s voice:

’"Mother, you who stand in the higher circle, nameless one, who shrouds me and him and protects me and him from the Gods: he wants to become your child./ May you accept his birth. / May you renew him. I separate myself from him’" (p. 538).

The third-person pronoun is substituted for the first-person pronoun in the remainder of this entry.

The remainder of this paragraph was not reproduced in LN. 2 The Black Books, V. 6, Page 228, fn 112

Instead of this paragraph, LN has "You gave birth to the godly serpent, you released it from the pangs of birth; take this man as your son, he needs the mother" (p. 539) . The Black Books, V. 6, Page 228, fn 113

We want to be grateful to you and take your burden upon ourselves and want to give you rest. When we take up your work, your work will be completed and you will lay your hands in your lap after a long day’s hard burden.

Blessed is the dead one, who rests in his God, from the completion of his work. Carl Jung, The Black Books, V. 6, Page 234

The preceding clause was replaced in IN by" ’But, my master and my brother, I believe you have completed your work, since the one who has given his life, his entire truth, all his love, his entire soul, has completed his work. /

When Philemon had finished, I looked up and saw that the place where the shade had stood was empty.

I turned to Philemon and said, ’My father, you spoke of men. I am a man. Forgive me!’ /

But Philemon dissolved into the darkness and I decided to do what was required of me.

I accepted all the joy and every torment of my nature and remained true to my love, to suffer what comes to everyone in their own way.

And I stood alone and was afraid" (ibid.).

This was followed by an enigmatic speech of Philemon's concerning the relation of the service of the God and murder (pp. 543 - 44).

These passages first occurred in "Dreams" after entries for the middle of July 1917, introduced by the statement: "Fragments of the next book:," indicated that he intended to recopy them into what became the third book of Liber Novus, Scrutinies (p. 18). The Black Books, V. 6, Page 234, fn 147

1. **First it was about a knife cutting something or perhaps harvesting, perhaps the grapes that go to the wine press.**

Perhaps the one wearing the red robe treads the winepress from which the blood flows. Thereupon it was about gold that lies below, and that kills whoever touches it.

Then a word of fire that burns terribly and that should flare up in our time.

1. **What else, speak Elijah! Why did you think that you were erring and that a sick voice spoke to you?**
2. **Precisely because it spoke confused and blasphemous things.**
3. **Blasphemous? What was it?**
4. **About the death of God. Can God die?**
5. **But there was a new one, not one, many.**
6. **Many? You are blasphemous. There is only one God.**
7. **I am astonished, Elijah. Do you not know what happened?**

Do you not know that the world has put on a new garb?

That the one God and the one soul have gone away and in turn a multitude of Gods and soul daimons have moved back into the world? Carl Jung, The Black Books, V. 6, Page 236

1. **I have already uttered the words.**

The image that I saw was crimson, fiery colored, a gleaming gold.

The voice that I heard was like distant thunder, like the wind roaring in the forest, like an earthquake.

It was not the voice of my old God.

It was a thunderous pagan roar, a call my ancestors knew but which I have never heard.

It sounded prehistoric, as if from a forest on a distant coast; it rang with all the voices of the wilderness. It was full of horror yet harmonic.

1. **My good father, surely you heard what I thought. How wonderful!**

Shall I tell you about it?164 What do you think, Salome? What do you want, Elijah? Carl Jung, The Black Books, V. 6, Page 237

1. **After all, I told you that the world has acquired a new face, a new cover was throw over it. How odd that you didn't know! Old Gods have become new.**

The sole God is dead-yes, truly, he died, he kept too many different things inside of him, thus he disintegrated into a multitude.

Thus the world became rich overnight.

Even the soul, the unique one, lost her powerful singleness, she also disintegrated into a multitude.

Therefore men became rich overnight. How is it possible that you didn't know this!

What else? Ah, it is so much!

The sole God became two, again a single one and a multiple one, whose body consists of many Gods.

But the single one's body is only a man and is bigger than the sun. Carl Jung, The Black Books, V. 6, Page 238

In LN the dialogue continues in the following way: "But Salome turned to Elijah and said, 'Father, it seems to me that men have outstripped us.

He is right: the many is more pleasurable.

The one is too simple and always the same.' / Elijah seemed saddened and said, 'What about the one in this case?

Does the one still exist if it stands next to the many?' / I answered, 'That is your old and ingrained mistake, that the one excludes the many.

But there are many individual things.

The multiplicity of individual things is the one multiple God from whose body many Gods arise, but the uniqueness of the one thing is the other God, whose body is a man but whose spirit is as large as the world.' / But Elijah shook his head and said, 'That is new, my son.

Is the new good? What was, is good; and what was, will be. Is that not the truth?

Has there ever been anything new? And was what you call new, ever good?

Everything remains the same if you give it a new name.

There is nothing new, there can be nothing new; how could I then look ahead?

I look at the past and therein I see the future , as in a mirror.

And I see that nothing new happens, everything is but mere recurrence of what has been since time immemorial.

That is your being? An appearance, a darting light; tomorrow it is no longer true.

It is gone; it is as if it never was. Come, Salome, let us go.

One is mistaken in the world of men.' / But Salome looked back and whispered to me while leaving, 'Being and multiplicity appeal to me, even if it is not new and not eternally true.' / Thus they disappeared into the dark night and I returned to the burden signified by my existence.

And I sought to do everything correctly that seemed to me to be a task and to take every way that seemed to me to be necessary for myself.

But my dreams became difficult and laden with anxiety, and I did not know why" (p. 546).

This continuation may have been written on a separate piece of paper; or it may have been added in the autumn of 1917, when Jung composed the manuscript of Scrutinies (evidently the case with the last paragraph here).

In Memories, Jung stated:

"The figures of the unconscious are uninformed too, and need man, or contact with consciousness, in order to attain to 'knowledge.'

When I began working with the unconscious, I found myself much involved with the figures of Salome and Elijah.

Then they receded, but after about two years they reappeared.

To my enormous astonishment, they were completely unchanged; they spoke and acted as

if nothing had happened in the meanwhile. The most incredible things had taken place in my life. I had, as it were, to begin from the beginning again, to tell them all about what had been going on, and explain things to them.

At the time I had been greatly surprised by this situation.

Only later did I understand what had happened: in the interval the two had sunk back into unconscious and into themselves- I might equally put, into timelessness.

They remained out of contact with the I and the I's changing circumstances, and therefore were ignorant of what had happened in the world of consciousness" (p. 337).

This appears to refer to the conversation with these figures in this entry of Book 6. The Black Books, V. 6, Page 239, fn 174

You said: ["] My God my God, why have you forsaken me," when you hung on the cross in the final torment. Likewise we lose heart because we are not pure. Carl Jung, The Black Books, V. 6, Page 240

Matthew 27:46:

"And about the ninth hour Jesus cried with a loud voice, saying, Eli, Eli, lama sabachthani?

that is to say, My God, my God, why hast thou forsaken me?" The Black Books, V. 6, Page 240, fn 176

Luke 23:39- 43:

"And one of the malefactors which were hanged railed on him, saying, If thou be Christ, save thyself and us. /

But the other answering rebuked him, saying, Dost not thou fear God,

seeing thou art in the same condemnation? /

And we indeed justly; for we receive the due reward of our deeds: but this man hath done nothing amiss./

And he said unto Jesus, lord, remember me when thou comest into thy kingdom. /

And Jesus said unto him, Verily I say unto thee, Today shalt thou be with me in paradise." The Black Books, V. 6, Page 240, fn 177

["]Yes, it is. Therefore your dreams are difficult, since you feel the torment of the depths, the suffering of the Gods."

Can I help? Or is it superfluous that a man elevates himself to being a mediator of the

Gods?

Is it presumption or should a man become a redeemer of the Gods, after men are saved through the divine savior? Carl Jung, The Black Books, V. 6, Page 182

It is true, we need the human mediator and rescuer, because man is not only soul to us, but also God.

Since these, who are Gods to you here, are men craving for your help there, where you are God.

You must already build your divinity here and now in order to prepare the way to the crossing over.

We really need your help.

I gave you the dark and horrible dream so your face would turn toward us, and through me to the Gods.

I let their torment reach you so that you would remember the suffering Gods."

What is their suffering? And how can I help?

"You do too much for men, rather let go of men and turn toward the Gods since they are the masters of the world, where you as a man live.

In effect you can help men only through the Gods, not directly.

The burning torments of the Gods needs to be alleviated. Men look after themselves."

So tell me, where do I begin?

I feel their torment and mine at the same time, and yet it is not mine, both real and unreal.

"That is it; and this is where separation should occur."

But how? My wits fail me. You must know how.

"Your wits fail quickly, but we need precisely your human wits."

And I the wits of the Gods, and thus we both run aground and sit helplessly on the sand.

"Not entirely so. I am always a bit different from you. You are too impatient.

Comparison provides a solution, not one side taking a quick decision.

Thus it requires work and patient equalization."

What do the Gods suffer from?

"Well, you have left them with your torment, and since then they have suffered."

Rightly so, they have tormented men enough, now they should get a taste of it.

"But if the torment also reaches you, what have you gained then?

You cannot leave everything to the Gods or else they will draw you into their torment, if they cannot cope with it anymore on their own.

After all, they possess the power to do so, in so far as you are a man.

But men too possess a wondrous power over the Gods through their wits."

I recognize that the torment of the Gods reached me.

Therefore I also recognize that I must yield to the Gods. What is their desire?

"They want obedience."

All right, I will, but I fear their desire, therefore I say: I want to do what I can.

On no account will I take back onto myself all the torment that I had to leave to the Gods.

I reserve conditions for myself, as you can do in relation to someone who depends upon your help.

The Gods should recognize this and direct their desire accordingly.

There is no longer any unconditional obedience, since man is no longer a slave, but also a God of the Gods.

He demands respect, since he belongs to the world of the Gods and he is a limb that even

the Gods cannot do without. Falling to pieces before the Gods is no more.

So let their wish be heard. I shall willingly hear it out, but I shall also speak my will.

The confrontation will sort things out, each having their fitting portion.

"The Gods want you to do for their sake what you know you do not want to do.

I thought so! Of course that is what the Gods want. But do the Gods also do what I want?

I want the fruits of my labor. Where is the acknowledgement that I need?

Where is the appreciation of men? What do the Gods do for me?

They want their goals to be fulfilled, but what about mine?

"You are unbelievably defiant and rebellious.

Consider the fact that the Gods are strong."

196I know. But for once they ought to use their strength for me.

They also want me to place mine in their service. What is their payment in kind?

Their torment?

Man suffered agony and the Gods were still not satisfied, but remained insatiable in their devising of new torments-they allowed man to become so blinded that he believed that there were no Gods at all, or that there was only one God who was a loving father, so that today someone who struggles with the Gods is even thought to be crazy.

They have thus prepared this shame too for those who recognize them, out of boundless greed for power, since leading the blind is easy. They will corrupt even their slaves.

"You do not want to meet the Gods halfway?"

I believe that has already gone on more than enough.

I rather think that the Gods are insatiable, because they have received too many sacrifices. Dearth makes for satisfaction, not abundance. May they learn dearth from me.

Who does something for me? That is the question that I must pose.

Do you really want to do anything for the Gods?

In no case will I take upon myself what the Gods would have to do.

Ask the Gods what they want, what they think of this suggestion.

"They think that it's unheard of that you don't want to obey.

That is why they sent their messenger before, as you will have realized." Carl Jung, The Black Books, V. 6, Page 241-243

In LN the next three paragraphs were replaced by the following:

"'You speak the truth,' my soul replied, 'the Gods need a human mediator and rescuer.

With this man paves the way to crossing over and to divinity.

I gave you a frightening dream so that your face would turn to the Gods.

I let their torment reach you so that you would remember the suffering Gods.

You do too much for men since they are the masters of your world.

You can in effect help men only through the Gods, not directly.

Alleviate the burning torment of the Gods’" (p. 548) The Black Books, V. 6, Page 241, fn 183

The following paragraph was replaced in LN by the following:

"Then my soul divided herself.

As a bird she swooped up to the higher Gods and as a serpent she crawled down to the lower Gods.

Soon afterward, she returned and said, troubled, ’The Gods are outraged that you do not want to be obedient’ "(p. 550). The Black Books, V. 6, Page 243, fn 202

That bothers me not a whit. I have done everything to placate the Gods.

May they do their share now. I can wait.

I shall speak to you tomorrow again to hear what your opinion is.

I want to be acknowledged by you.

I’ll have no one telling me at leisure what to do, but the Gods may inform me what they’ll give me for my efforts on their behalf. Carl Jung, The Black Books, V. 6, Page 244

Well, my soul, what say the Gods? It was indicated that I looked like a devil.

I want to see clearly. Speak! "The Gods give in.

You have broken the compulsion, therefore you look like the devil as he got around the edicts of the Gods.

He is the rebel against the eternal law, to which, thanks to the devil, there are also exceptions.

Thus one does not necessarily have to. The devil is helpful in this respect.

He helps you to come to yourself. You think that this is a detour.

The detour via the Gods is necessary, since they are and need to be taken into consideration,

otherwise you will fall prey to their law.

At least you should sacrifice to the Gods.[’] Carl Jung, The Black Books, V. 6, Page 245

The remainder of this entry was replaced in LN by the following:

"I will let no one tell me what to do. The Gods may devise a service in return. You can go.

I will call you tomorrow so that you can tell me what the Gods have decided" (ibid.) The Black Books, V. 6, Page 245, fn 204

The preceding sentence was replaced in LN by

"therefore I painted you as a devil, since he is the only one among the Gods who bows to no compulsion" (ibid.). The Black Books, V. 6, Page 245, fn 207

The previous line was not reproduced here in LN, and the following was added:

"Here the soul drew near to my ear and whispered, ’The Gods are even happy to turn a blind eye from time to time, since basically they know very well that it would be bad for life if there were no exception to eternal law.

Hence their tolerance of the devil.’ / She then raised her voice and cried loudly, ’The Gods have mercy upon you and have accepted your sacrifice!’ / And so the devil helped me to cleanse myself from commingling in bondage, and the pain of one-sidedness pierced my heart and the wound of being torn apart scorched me" (p. 551). The Black Books, V. 6, Page 245-246, fn 210

-P-h-<D: You are, Oh master, in my garden. Helena and I are your servants.

You can find accommodation with us, because Philemon and Baucis have become what Simon and Helena were.

We are the hosts of the Gods. We granted hospitality to the terrible worm.

And since you came forward, we took you in. It is our garden that surrounds you. The Black Books, V. 6, Page 246

<D: You are, Oh master, here in the world of men. Men have changed.

They are no longer the servants and no longer the swindlers of the Gods, but they grant hospitality to the Gods.

Your brother came before you, Oh master, the terrible worm, whom you dismissed, when he gave you clever counsel on the mountain in the desert with a tempting voice.

You took the counsel, but dismissed the worm. He found a place with us.

But where he is, you will be also, since he is your immortal brother.

When I was Simon, I sought to escape him with the ploy of magic and thus I escaped you.

Now that I gave the worm a place in my garden, you come to me. Carl Jung, The Black Books, V. 6, Page 247

My God, what uncertainty! What paralysis! If I err, let it become clear!

My soul, speak to me. Is it fatigue? Is it too much? It overcame me suddenly. Carl Jung, The Black Books, V. 6, Page 248

Tuesday. On July 14, Conrad Schneiter presented "On .the Symbol" to the Association for Analytical Psychology.

In the discussion, Jung commented,

"Godlikeness is a belated condition and can only develop once man as someone different aspires to Godlikeness-equates himself with nature.

Deification plays an important role in the Mysteries, it is done intentionally.

According to the ancient belief deification happened after death.

Yet in the teachings of the Mysteries it can be reached already in one's life-time."

To this Hans Trib asked, "What is the difference between the mysteries and abnormal mental states?"

Jung replied, "These are particular strong feelings, which are not general (= normal). E.g. Schopenhauer: The world is my representation.

Nietzsche's overman: the world comes from his will. His highest principle is his own will.

It is not that explicit in the case of patients in analysis, rather symptomatically implied.

The Godlikeness can be made intentionally or one can be seized by it ['being chased by God']." The Black Books, V. 6, Page 248, fn 234

My God, I want from myself what is right.

"Do you really want it?"

Why do you doubt? My soul, why do you not help? Carl Jung, The Black Books, V. 6, Page 249

Once more I forgot that post-Christianity has begun: when souls enter the cloister and tie cords and fast.

God have mercy!

Yes, my dear fattened Christian soul, I realize that my virtues hinder you from the cure of the soul.

Become good, Christianity has fully made you into a monster.

The witch trials could already have taught us that.

Damned foolishness of these people: they should have roasted their souls, instead they grilled their own flesh and with this they fed the paunch of their souls.

My God, let it not come to pass that my work, my goal, is devoured by souls. Carl Jung, The Black Books, V. 6, Page 252

Why are the bird, the heavenly mother, and heaven missing?

They are all enclosed in the star.

When you look toward the star, you will look through them. They are the bridges to the star.

They make up the single 7th light, the highest, the floating, which rises with roaring flapping of

wings, released from the embrace of the tree of light with 6 branches and I blossom, in which the star God lay slumbering. Carl Jung, The Black Books, V. 6, Page 254-255

Cf. Jean Paul, "Good women must always bear and hold the ladder to heaven, on which men ascend into the heavenly blue and sunset."

Blumen-, Frucht- 1wd Dornenstiicke oder Ehestand, Tod und Hochzeit des Annenadvokaten F. St. Siebenkiis, in Jean Paul, Siimtliche Werke, ed. Norbert Miller (Munich: Carl Hanser Verlag, 1959-), vol. 1/ 2, p. 98.

Jung had a copy of Jean Paul's Titan (1803), a novel.

Genesis 28:12 recounts Jacob's dream: "And he dreamed, and behold a ladder set up on the earth, and the top of it reached to heaven: and behold the angels of God ascending and descending on it." The Black Books, V. 6, Page 255, fn 256

In 1925 Jung discussed the role of the anima and animus in relationships in his paper "Marriage as a Psychological Relationship" (CW 17, §§ 324ff.).

On the background to this, see Martin Liebscher, "Eros und Distans bei Platon, Weininger und Nietzsche," in The Racehorse <if Genius: Literary and Cultural Comparison , ed. Martin Liebscher, B. Schofield, and G. Weiss-Sussex (Munich: Iudicium, 2009). The Black Books, V. 6, Page 255, fn 257

In the Orphic theogony, Aether and Chaos are born from Chaos.

Chronos makes an egg in Aether.

The egg splits into two, and Phanes, the first of the Gods, appears.

1. **K. C. Guthrie ·writes,**

"He is imagined as marvelously beautiful, a figure of shining light, with golden wings on his shoulders, four eyes, and the heads of various animals.

He is of both sexes, since he is to create the race of the gods unaided" (Orpheus and Greek Religion :AStudyoftheOrphicMove111ent [London: Methuen, 1935], p. 80). In Transformations and Symbols of the Libido, while discussing mythological conceptions of creative force, Jung drew attention to the "Orphic figure of Phanes, the' Shining One,' the first-born, the 'Father of Eros.'

In Orphic terms, Phanes also denotes Priapos, a god of love, androgynous, and equal to the Theban Dionysus Lysios.

The Orphic meaning of Phanes is the same as that of the Indian Kama, the God of love, which is also a cosmogonic principle" (CW B, § 223).

Jung also noted here that "Agni, the fire, was worshipped as a golden-winged bird"(§ 295).

The attributes of Phanes here match the classical depictions, and he is described as the brilliant one, a God of beauty and light.

Jung's copy of Isaac Cory's Ancient fragments ef the Phoenician, Chaldean, Egyptian, Tyrian, Carthaginian, Indian, Persian, and Other ·writers; ·with an Introductory Dissertation; And an Inquiry into the Philosophy and Trinity of the Ancients, has underlinings in the section containing the Orphic theogony, and a slip of paper and mark by the follo-wing statement: "They imagine as the god a conceiving and conceived egg, or a white garment, or a cloud,

because Phanes springs forth from these" (London: William Pickering, 1832, p. 310).

Jung titled his first mandala sketch, dated August 2 , 1917, "[Phanes] (LN , appendix A).

In April 1919 he painted a portrait of Phanes in LN (Image u3; see appendix, p. 141).

In his inscription to the image, he described Phanes as "image of the divine child .... I called him [Phanes], because he is the newly appearing God" (p. 358).

Jung also painted two portraits of Phanes, giving one to Emma Jung and one to Toni Wolff (The Art of C. G. Jung, cats. 50, 51, pp. 122- 23).

Phanes also figures in two further paintings (Ibid. , cats. 52, 53, pp. 124- 25).

In cat. 53, the background figures on the left and right respectively are Ka and Philemon. The Black Books, V. 6, Page 260, fn 267

"I believe that you should pray."

To whom?

"To your God, that he bring you the light, otherwise it can’t come along.

It needs the bridge of prayer.

You ought to leave no means untried. Where nothing helps, prayer helps.

Prayer helps your God. He has the light, I don’t have it.

I can see only from the distance, through you. But you don’t see it."

I’ll do that. The Black Books, V. 6, Page 264

1. **By God, a corpse! Stop- oh God- it is I myself. I, a dead man, who buried the flame under himself?**

Did you weep over my death, Salome? How did I die? Who killed me?

Did someone murderously shed my blood?

My brother, self, how did it come about that you died?

That you buried the flame under you? Did grief kill you? Did age [132/!33] spirit you off? Dreadful hour! I myself lie among the dead! Carl Jung, The Black Books, V. 6, Page 267

"Temples in deserts? Secret societies? Ceremonies? Rituals? Colorful robes?

Golden images of Gods of terrible aspect?

None of them-those branded by the spirit of love, burnt by the fire recognize each other and speak the same language in hidden places.

Small indications of the spirit placed here and there, hidden fire in hearts and minds."

What the world recognizes turns to water. The genuine is rare and unrecognized.

But it works from the few to the many, who do not recognize it." Carl Jung, The Black Books, V. 6, Page 268

Bastard, soul daimon, why are you tugging at me? I spoke to the Gods. Will you speak of men? Carl Jung, The Black Books, V. 6, Page 272

You gave stolen goods. Doesn't Godliness also belong to man?

He will claim what is his own. He won't resemble you daimons, but his inner humanity

is equal to the Gods.

It will not serve. It will demand.

"You want to deify man?"

Not man, but man's primordial kernel. That deserves worship.

I gave you enough. I want to give you some more, as much as you deserve.

But I deserve human freedom. You should give it to me. Man deserves it.

You Gods want slaves. But man wants to be a law himself.

This must be. This will be accomplished. Carl Jung, The Black Books, V. 6, Page 273

In Greek mythology, Prometheus creates mankind out of clay.

He steals fire from the gods to give to mankind, for which he is chained to a rock, where an eagle feeds on his ever-renewed liver.

In 1921, Jung wrote an extended analysis of Carl Spitteler's epic poem Prometheus and Epimetheus (1881) and Goethe's Prometheus Fragment (1773) (Psychological Types, CW 6, chapter 5). The Black Books, V. 6, Page 275, fn 298

What is it that fills me with anxiety and horror?

What death rattle is in the air? What is falling down from high mountains?

What load will crush and smother us? What shadows of what things fall on us?

Speak, my soul!

"Help the Gods, sacrifice to the Gods; the worm crawled up to heaven, it starts to cover the stars.

It eats the dome of the sevenfold blue heaven with a tongue of fire. It plots its way with blood, it strews the bones of the heavenly ones over fields.

What are you talking about?

"Open your ears, let my words in: you too are being devoured. The fire is licking you.

Stick -to the stone; crawl into the stone and wait in the narrow enclosure until the torrent of fire is past.

Snow falls from the mountains, because the wind of fire bowls down high over the clouds. Hence the snowfall. I told you long ago.

Worms of fire, rings of flames travel over earth and sky. Hold your breath, so that you don't breathe in poisonous smoke.

Contain yourself and sacrifice to the Gods. Men begin to rave. The God comes.

Prepare yourself to receive him; but hide yourself in stone for he is total radiance, totally frightful fire.

Why torment yourself now with silly human thoughts?

Open your eyes wide, prick up your ears, look and see how a God arrives.

The firmest devotion is essential, otherwise you will burn. listen to me, listen to me, the God comes.

Just this once, hold yourself, be silent, look within, listen within, so that the God doesn't consume you in flames."

What else?

"Nothing further, enough." Carl Jung, The Black Books, V. 6, Page 276

"// I am alone-god-forsakenly alone-in an abyss of solitude-a sea of nothingness around me-a frozen ice-cold nothingness.

Black and blue misty skies hang over it. A graphite colored ocean with stiffened horrors.

A sun left me and now lights far-off mankind.

They celebrate the morning, I mourn the night.

My husband left over distant seas, the spouse who never embraced me-a bride of God in the empty bed of the ice-cold night.

I send up a cry that cuts through the clouds like a keen spear. But no one hears me. Carl Jung, The Black Books, V. 6, Page 277

In his fantasy of December 28, 1913, the figure from the novel whom he encountered informed him, "Only what is human and what you call banal and hackneyed contains the wisdom that you seek" (Book 2 , p. 208).

In the opening section of LN, Jung wrote, "But the small, narrow, and banal is not nonsense, but one of both of the essences of the Godhead. / I resisted recognizing that the everyday

belongs to the image of the Godhead" (p. 121). The Black Books, V. 6, Page 277, fn 302

I am alone- the Gods stroll on high paths over the earth and moon. My bosom wails.

My heart does not love and will not be loved.

The human daimons stole from me and live from my joy and my smiles.

I am robbed and impoverished, abandoned. Was it you who stole from me?'

Was it the Gods?' Who took my sun from me?'

Who prevented the flourishing of my life?'

I remain in empty space, I moan and my spouse shines over the human race.

May you be cursed, you men, you stole the fire.

You piled up sun torches above your houses, you filled your air with solar radiance.

Why should men live?' And I go hungry.

I pleaded to the Gods, for them to ruin men with the fire which they stole from my heaven.

You have gone over to the horde of the thieves, the rebels who secretly stole the fire.

May my curse strike you, you dupers and soul tormentors."

You are full of revenge and hate.

But I say to you, gone are the days of human torment.

Know now what being abandoned by God means. What is your complaint now?'

"I have no house to live in. My God has left me. Didn't I give my gift to men?'

Didn't they thank me for it?' Now they robbed me, those ungrateful and shameless ones.

They left me laments and tears and delight themselves with plunder.

You should know that you stole it from me.

The fire that burns over your heads belongs to me.

Borrowed, stolen radiance-radiant light which belongs to me, a wedding gift of my husband. Oh, but he too left me.

His golden barque rose on the blue palaces of the sea bed, where our celebration was laid out, a celebration of the Gods and daimons.

Where does he wander, the faithless one?’ Carl Jung, The Black Books, V. 6, Page 278

Your lamentation makes me want to yawn.

I regret that you feel so forlorn, since the God appeared to men.

You held him back too long. You are just a daimon, why do you want to love Gods?

Get used to your love for me. For you must live with me and not with the God.

I am your daimon, to whom you belong.

Why do you want to stage pastoral plays with Gods? Come with me.

Bad things will happen to you only if you blink at the sun. You have to take my path.

The godforsaken may turn to men. Carl Jung, The Black Books, V. 6, Page 279

"What are you thinking of? He is the Abraxas of the earth.

No one bestows joy on the earthly ones as he does.

He is the hermaphrodite, who for joy unites what is separated.

He makes you strong and happy on earth. He preserves the life and happiness of men.

How could you grow without him? You poor fools!

If you don’t know how to serve the Gods, at least serve yourselves." Carl Jung, The Black Books, V. 6, Page 279

You are not the only one who must do this.

Many must do the same, so that Phanes becomes a kind God of beauty, light, and joy. Carl Jung, The Black Books, V. 6, Page 282

!. I prayed for you to the inner God, to the shining one, so that he can carry forth a torch. Do you see, do you have light? Carl Jung, The Black Books, V. 6, Page 285

Serp. The history of men and Gods, necessary errors that once lived and still obscure the view. An old hoe, useful for cultivation, not a plough that quickly turns the soil.

An old instrument, you understand, once good, but now replaced by something better. Carl Jung, The Black Books, V. 6, Page 293

Phil. He is earth, he will live. He has fulfilled everything.

He has seen everything, he has come close to the eternal fire. He is fulfilled.

Peace will be granted him. He is released, since I have released myself from him.

He remains in himself and covers his world. It is not wanting in nourishment.

He received his life from the God, it turns back there. I carry it further.

Hail to him who can sink into himself; he is fulfilled.

The uplifting force has released itself from him. The golden bird spread out its wings.

It draws this man neither toward the below nor toward the above.

He is earth-he floats in the middle. He sees the sun, I see the God. His shadow became fire.

He is content and kisses the earth. His star shines from afar.

His star is my brother, a distant God, whom I don't serve.

This man was my vessel, a my gate of entrance and ascent.

I am not his soul and am not his God.

His interior is foreign to me, a foreign star seed, which fell into this world.

Through him I grew. I was born when I was old and reach my youth in old age, and finally dissolve myself in the maternal body of God, when this man dies.

This man is a star seed-where did he come from? He fell from the indeterminate.

He is earth but yet does not belong to the earth. He is foreign.

Therefore man will never incline to the law of the earth.

He changes Abraxas, but his star never mixes itself with it.

He is no child of the sun, but its brother. He put on a sun dress and

covered his distant blue light in solar colors. I was hidden in his mantle and I am released from his mantle. Carl Jung, The Black Books, V. 6, Page 296

1. **(to Ph). Sublime one, you who sit in the fire, in the glow of eternal bliss, listen to this request and teach us about you and your God.**

Phil. This man would like to know who I am. Did I not tell him who I was and who I am?

I did not say who I will be. I will be Phanes.

I will dissolve myself in his splendor when this man dies.

I do not die, I am already Phanes, not a man but a flame of God. I was more earthy than earth. I was subterranean, I grew upward, I grew through this man. I overcame him.

I am his work, what he has lived. He is not I. He belongs to earth. Carl Jung, The Black Books, V. 6, Page 297

In the autumn of 1917, in the manuscript of Scrutinies, Jung wrote, concerning his changing relation to Philemon: "Since the God has ascended to the upper realms, Philemon also has become different.

He first appeared to me as a magician who lived in a distant land, but then I felt his nearness and, since the God has ascended, I knew that Philemon had intoxicated me and given me a language that was foreign to me and of a different sensitivity.

All of this faded when the God arose and only Philemon kept that language.

But I felt that he went on other ways than I did.

Probably the most part of what I have written in the earlier part of this book was given to me by Philemon.

Consequently I was as if intoxicated.

But now I noticed that Philemon assumed a form distinct from me" (LN, p. 483). The Black Books, V. 6, Page 297, fn 343

Cary Baynes ·wrote about a discussion with Jung on January 26, 1924, in which he described the Red Book in the following way:

"There were various figures speaking, Elias, Father Philemon, etc. but all appeared to be phases of what you thought ought to be called 'the master.' You were sure that this

latter was the same who inspired Buddha, Mani, Christ, Mahomet- all those who may be said to have communed with God.

But the others had identified with him.

You absolutely refused to. It could not be for you, you said, you had to remain the psychologist- the person who understood the process" (LN, p. 68). The Black Books, V. 6, Page 298, fn 345

Volume VII

1. **There is an undated typed insert at the beginning of Book 7 that appears to be remarks on a dream:**

"Remarks: / The felling of the tree (Nebuchadnezzar) has to do with the felling of the spruce in the Attis myth. / The giant is also Izdubar, who is actually the rising sun, hence a demi-God.

I even had the idea that he is Christ as "novus sol," or Mithras, who also is a rising sun.- The sun personified by a man is the pope (vicar of Christ in the church) .

This is the big tree that develops.

That would mean:

my work consists of the felling of a powerful and acknowledged, shining man, who is seen everywhere (i.e., papacy or church) - and what does the church say to that? / What does the woman who interferes with me signify?-She seemed to me like the Vetula, the old.

One can see how the church interferes: it sets harder conditions, it wants to slay me, and then I must be brought into an impossible situation in order for it to have a legitimate reason to proceed against me.

And finally a secret assembly is convened.

But it is already too late, because at the moment, when I enter through the rear door, it has already become known to the entire world, and the Americans weigh in, and the world's delegate appears in the consistory."

On Izdubar, see January 8, 1914, Book 3, pp. 119ff.

Jung commented on the dream of Nebuchadnezzar on several occasions ("The Transcendent Function," 1916, CW 8, § 163; "General Aspects of Dream Psychology," 1928, CW 8, § 484; "On the Nature of Dreams," 1945, CW 8, § 559). "Vetula" is Latin for "old woman." The Black Books, V. 7, Page 147, fn 1

1. **Patience, you are still too dark and have given us nothing, but just begged.**

Ha. I don’t know anything beyond Philemon. He is not a man-why then does this man care? I too am not a man-I’m just a remnant.

1. **Why do you hesitate? Out with it.**

Ha. leftovers aren’t so tasty. leftovers stink to heaven. The Gods be damned! What torment!

1. **Come to yourself and leave the Gods out of it.**

Ha. Yes-to my self-to be it, yes- but to say it-I could strangle you.

1. **You couldn’t try it even once. Carl Jung, The Black Books, V. 7, Page 151**

Phanes is the God who rises agleam from the waters.

Phanes is the smile of dawn.

Phanes is the resplendent day.

He is the eternal undying present.

He is the gushing of the streams.

He is the soughing of the wind.

He is hunger and satiation.

He is love and lust.

He is mourning and consolation.

He is promise and fulfilment.

He is the light that illuminates every darkness.

He is the eternal day.

He is the silver light of the moon.

He is the flickering of the stars.

He is the shooting star that flashes and falls and lapses.

He is the stream of shooting stars that returns every year.

He is the returning sun and moon.

He is the trailing star that brings wars and noble wine.

He is the boon and fullness of the year.

He fulfils the hours with life-filled enchantment.

He is love’s embrace and whisper.

He is the warmth of friendship.

He is the hope that enlivens the void.

He is the magnificence of all renewed suns.

He is the joy at every birth.

He is the blooming flowers.

He is the velvety butterfly’s wing.

He is the scent of blooming gardens that fills the nights.

He is the song of joy.

He is the tree of light.

He is perfection, everything done better.

He is everything euphonious.

He is the well-measured.

He is the sacred number.

He is the promise of life.

He is the contract and the sacred pledge.

He is the diversity of sounds and colors.

He is the sanctification of morning, noon, and evening.

He is the benevolent and the gentle.

He is salvation. Carl Jung, The Black Books, V. 7, Page 151158

In his first sermon, the Dhamma-Kakka-Ppavattana Sutta, the Buddha articulated the middle way (or path), also known as the eightfold path:

"There are two extremes, 0 Bhikkhus, which the man who has given up the world ought not

to follow- the habitual practice, on the one hand, of those things whose attraction depends upon the passions, and especially of sensuality- a low and pagan way (of seeking satisfaction) unworthy, unprofitable, and fit only for the worldly-minded- and the habitual practice, on the other hand, of asceticism (or self-mortification) , which is painful, unworthy, and unprofitable. / "There is a middle path, 0 Bhikkhus, avoiding these two extremes, discovered by the Tathagata- a path which opens the eyes, and bestows understanding, which leads to peace of mind, to the higher wisdom, to full enlightenment, to Nirvana! .. . it is this noble eightfold path, that is to say:

'Right views; Right aspirations; Right speech; Right conduct; Right livelihood; Right effort; Right mindfulness; and Right contemplation'" (Buddhist Suttas, Muller, Sacred Books of the East, vol. II, trans. T. W. Rhys Davids, 1881, p. 147).

In LN, in the "Incantations," Izdubar, the "God in the egg," is referred to as the "light of the middle way" (LN, p. 300).

In Psychological Types, Jung noted that

"the religions of India and China, and particularly Buddhism which combines the spheres of both, possess the idea of a redemptive middle way of magical efficacy which is attainable by means of a conscious attitude."

He termed this "redemptive principle from the problem of opposites" the "uniting symbol" and commented on its articulation in Hinduism and Taoism (CW 6, §§ 326ff.). The Black Books, V. 7, Page 159, fn 18

Do not wish to be perfect like the Gods, but attend to your poverty and nakedness,

so that the imperfect and weak in you does not completely perish. Your perfection

would be obnoxious and an unfair burden for your neighbor.

Consider bearing your poverty yourself rather than burdening your neighbor with

the sham of your perfection. Do not forget to give alms to your poverty.

But when you pray, do not beg the Gods, but wish that the glory of God perfects itself, that his law which is laid up in you fulfils itself, that you are able to bear your poverty in modesty, so that the light that illumines the darkness of your path may stream brighter. Carl Jung, The Black Books, V. 7, Page 160

Therefore I say unto you: care for your life, what you eat and drink, and also for your

body and what you put on. Isn't the dish as important as life?

And doesn't your body also need clothing?

Shouldn't your body also be healthy and your life secured, so that you don't become a burden to your brothers?

Aren't they also as poor as you?

Look at the birds of the sky: don't they carry plumage for their protection?

Don't they build warm nests? Don't they seek their nourishment with luck and hard work? Have you ever seen a raven feed others?

Therefore serve your body, the patient servant, so that it remains healthy.

Serve Help your soul, the arrogant daimon, so that all false godliness and higher humanity fall from her, so that you may look at God.

Nothing will come to you that you have not earned with honest effort.

Do penance for every unearned gift that heaven has sent you, so that you don't contaminate yourself with godliness. Carl Jung, The Black Books, V. 7, Page 160

In Memories, Jung recalled:

"Later, Philemon became relativized by yet another figure, whom I called Ka.

In ancient Egypt the 'King's Ka' was his earthly form, the embodied soul.

In my fantasy the ka-soul came from below, out of the earth as out of a deep shaft.

I did a painting of him, showing him in his earth-bound form , as a herm with base of stone and upper part of bronze.

High up in the painting appears a kingfisher's wing, and between it and the head of Ka floats a round, glowing nebula of stars.

Ka's expression has something demonic about it- one might also say Mephistophelian.

In one hand he holds something like a colored pagoda, or a reliquary, and in the other a stylus

with which he is working on the reliquary.

He is saying, ’ I am he who buries the Gods in gold and gems.’

Philemon has a lame foot, but was a winged spirit, whereas Ka represented a kind of earth demon or metal demon.

Philemon was the spiritual aspect, ’the meaning,’ Ka, on the other hand was a spirit of nature like the Anthroparion of Greek alchemy- with which at that time I was still unfamiliar.

Ka was he who made everything real, but who also obscured the kingfisher spirit, the meaning, or replaced it by beauty, the ’eternal reflection.’

In time I was able to integrate both figures through the study of alchemy" (pp. 209-10) Carl Jung, The Black Books, V. 7, Page 163, fn 36

On October 15, 1920, he discussed a painting with Constance Long, who was in analysis with him.

The painting appears to be cat. in The Art of C.G. Jung (p. 126).

Her notes shed light on Jung’s understanding of the relation of Philemon and Ka:

"The 2 figures on either side are personifications of dominants ’fathers .’

The one is the creative father, Ka, the other, Philemon that one who gives form and law (the formative instinct) Ka would equal Dionysus & P = Apollo.

Philemon gives formulation to the things within elements of the collective unc. .. . Philemon gives the idea (maybe of a god) but it remains floating, distant & indistinct because all the things he invents are winged.

But Ka gives substance & is called the one who buries the gods in gold & marble.

He has a tendency to imprison them in matter, & so they are in danger of losing their spiritual meaning, & becoming buried in stone.

So the temple may be the grave of God, as the church has become the grave of Xt.

The more the church develops, the more Xt dies.

Ka must not be allowed to produce too much- you must not depend on substantiation; but if too little substance is The Black Books, V. 7, Page 163, fn 36

In Liber Secundus chapter 21, "The Magician," Jung wrote:

"But what mystery are you intimating to me with your name, Oh ? Truly you Philemon are the lover who once took in the Gods" (LN, p. 407) The Black Books, V. 7, Page 165, fn 43

Ka. What magnificent words! Do you believe that you can hoodwink me with them?

The red of your mantle is blood, living human blood.

It testifies against you from eternal justice. It cries of crimes against the innocent.

Human blood will do just fine to stain your mantle.

Phil. Truly, you speak spoke no lie. I am a crime of the Gods against man.

His betters commit crime against him. My hand is red from the blood of the guiltless.

I tore the eternal good from his flesh. Carl Jung, The Black Books, V. 7, Page 166

In Scrutinies, following the ascent of the son of the frogs to heaven, Jung wrote: "You must know that neither a God of love nor a loving God has yet arisen, but instead a worm of fire crawled up, a magnificent frightful entity that lets fire rain on the earth, producing lamentations" (IN, p. 463). The Black Books, V. 7, Page 166, fn 48

Cf. Kena Upanishad, 1,"By whom impelled, by whom compelled, / does the mind soar forth? / By whom enjoined does the breath, / march on as the first? By whom is this speech impelled, / with which people speak? / And who is the god that joins / the sight and hearing? / That which is the hearing behind hearing, / the thinking behind speech.

/ the sight behind sight- / It is also the breathing behind breathing-/ freed completely from these, / the wise become immortal, / when they depart from the world" (trans. Patrick Olivelle [Oxford: Oxford University Press, 1996], p. 227). Carl Jung, The Black Books, V. 7, Page 169, fn 52

And the speck of dust is as vast as a heaven, as many heavens, numberless worlds, since where is infinity limited by a border?

If Philemon goes to the great Gods and you sit small and solitary in the shadow of the earth-where does your I go, the living I, which you yourself are and without which you cannot be? Why do you feel the eternity of your I? Indeed, why do you want the eternity of your I?

And why is it a sick relinquishment not to want eternity?

The light of the day blinds you, it indicates the opposite to you.

You see with eyes of the day, listen with ears of the day, wish with a heart of the day and therefore want to go up with Philemon to the great Gods and but you are not the sum of the great Gods you can see the deceptive appearance of this hope exposed daily.

You lie to your own face, if you believe such.

See with my eyes, listen with my ears! A laughable and serious mystery!

Why am I damned to trail after Philemon?

He is the worthy and beautiful radiance, only my shadow-he speaks great works, he is a mountebank of beauty and truth-but my truth makes one laugh-the Gods laugh at the mere mortals-you did not laugh when the great God Man was spoken of- you shuddered out of respect-your Christ even called himself his Son and you found it so beautiful and worthy-but that your immortal I-son will be a dwarf, who wouldn't laugh?

The great God Man laughed at his laughable immortality.

But the dwarf thought that the great God takes satisfaction in him.

The tree becomes a leaf. The leaf is the I, as well as the whole tree.

The I of the tree becomes manifold in the leaves and each leaf is the whole tree-I.

Yes, it is smaller than the whole tree and yet not less than the I. Is not every cell of the tree-! an I, and again every grain in the cell an I of the cell, the I of the leaf, the I of the tree?

How many worlds does a tiny grain contain?

What is the smallest unit of life? How great must something be, that it can still live?

And how small should something be, that it can no longer live?

As the Son of Man was shrouded in the great God Man before his appearance and was one with him, so in you is the Son-I enclosed in the smaller world, your I not less than you yourself. It is infinitely much smaller than you-but what is small? What is great?

And because he is enclosed shrouded in you till the final hour, so he is called the shrouded one or he who is enclosed in the egg.

Yes, he flies away like a bird at the hour of death. Carl Jung, The Black Books, V. 7, Page 169-170

Ka: Do you recognize me?

I built the temple, full of eternal beauty, the palaces of death, the grave chambers of the Gods.

Do you see my beauty, my art? My thoughts, which have become gold and precious stones? Where is truth now? Speak! Carl Jung, The Black Books, V. 7, Page 171

One cannot bypass hell, instead one must experience a part of it and accept God in the depths and the fight with the evil."

Jung then followed with a lengthy intervention:

"The parallel with Dante is very good as an educational introduction to analysis:

The Inferno and Purgatorio are the place below- the repressed unconscious.

Once purified through knowledge one is freed from the compulsive conditions of the ucs. = the ascent to the mountain of salvation, = the union with the soul = the liberated individual can

accept his essence (his soul). / But for us, does the soul correspond to Dante's Beatrice? Through the incorporation of the hitherto repressed components, the individuated man becomes different from his former person (which had been a compromise formation between the environment and his own, and a possibility for a good adaptation with repression).

But together with the repressed elements collective elements emerge from the ucs. as well. When the union with the soul arises, man is also united with the unconsciously mirrored cosmos.

Hence he becomes godlike and not concrete.

The individual aspect is felt, but man is not differentiated from the world, in mystical participation with it.

/ At first the soul is a collective content- the figure that comprises the collective psyche into one.

Since in the medieval understanding the collective psyche (God) is beautiful, it is the soul at first.

But we see from that, that God is a duality.

Luther speaks from the deus manifestus and the deus absconditus, who is entirely different

from the other.

God is a daimon in the collective psyche, beyond good and evil.

/ The manifestation of the collective

psyche confronts us in the form of the concept of the soul, which is daimonic for the primitives.

Only in the Christian understanding does it becomes beautiful (because God imputes the attributes of the summum bonum).

When we discover the image of the soul in analysis, it might have sublime features - or its opposite.

(In Spitteler's Prometheus the soul is a sublime woman- and a tiger at the same time,

and Pr.’s connection with his soul is not a state of paradise, but of torture.)

This is where the parallel with Dante can cause misunderstandings.

The initial union of the individual with the collective psyche is a sublime moment- but also a torture and danger as the psychological reality is equally real as the outer world- even more so for the primitive.

The collective psyche is a real power as is the external world.

The coll. ucs. appears to us at first as projected on to the external world.

Thus the identity with the coll. ucs. is an identity with the surrounding world.

The relatedness is a pantheistic feeling (a mystical feeling).

But for contemporary man the loss of the I is so vast, that he cannot bear it.

(The Indian solution of Tat-Tvam-Asi [Chandogya Upanishad, 6.8.7: "That you are"], expressing the identity of the self and ultimate reality is no solution for us.)

The sensation of a universal connectivity is a paralysis and asks for contestation.

Otherwise we are in Heimarmene.

Already the meaning of the ancient mysteries intended to free oneself from it. - This is why the usage of a new function is necessary.

The problem is: in relation to the world the restoration of the persona appears (the former compromise formation) but- in front of itself- differentiated from it.

In relation to the coll. ucs. there must also be a differentiating and connection function- the ucs. - persona: the soul.

/ The question of the Christian view in practical analysis: for the l. part of analysis the psychology of the Christian view is useful.

At later stages we encounter the problem of a one-sided definition of the concept of God." Heimarmene is the Stoic concept of fate.

In 1944, Jung described this as "the dependence of character and destiny on certain moments in time" (Psychology and Alchemy, CW I2, § 40). Carl Jung, The Black Books, V. 7, Page 171, fn 57

1. **My friend: and I? You forgot mine. I praise your God.**

I praise the luminous one, the guider, the consoler.

I praise the light that receives you, that leads you up, that illumines you. That is my truth.

1. **That is the third principle: I follow the inner light, as I obey the sun that illumines my day.**

Ka: The God of the grain of sand?

1. **Yes, truly, the God of the grain of sand.**

Ka. You base yourself on a nothing.

1. **I am, that is something.**

Ka: I cannot deny you, yet you are so small.

1. **All the greater is my God.**
2. **What are you saying? Do you really believe in this God?**
3. **What, did you not just praise him?**
4. **True, but my feeling quickly changed.**
5. **That's why you are my soul, a changing moon. Your light is borrowed.**

You will wax again tomorrow. Carl Jung, The Black Books, V. 7, Page 172

Ka: You are thinking of that piece of heavenly lodestone that fell from I know not

where-from somewhere into procreation? Has the rust still not eaten your iron fetish?

That is your God, is it not? The same, about whom Philemon poured out great words?

"I" You speak the truth.

The little something that is solid, which I was yesterday and still am today and tomorrow will always still be, that is my God, my guide, a flickering fire of light on an inhospitable sea.

Ka. You truly see what sits in the heart for you-God knows from where it fell-on the

horizon?

“I” I’m sure that what sits in my heart also appears on the horizon.

It will manifest itself somewhere.

Ka. Found-called the people-the one, the most precious and largest pearl-is a sickness of the mollusk. In what way does your God differ from the pearl? Carl Jung, The Black Books, V. 7, Page 172

Can you deny that your God is a sickness?

The infirmity of the I, which ends when death breaks the shell?

You still know that I agree with Philemon that the obliteration of the I, the pulverizing of that something that still lies uncrushed and undissolved between the hammer and anvil, would be the worthiest thing men could wish for?

Hot, unforgiving light above, red suffocating glow of coals below-and why?

Only because the fetish-grain does not want to be released.

It would be better if you dissolved yourself in the light, but the very best would be if you became the lower glow yourself.

So what do you want: Philemon or Ka? Or if you prefer the day side-Christ or the Buddha?

1. **May my God help me: I can only choose myself: I choose this grain of sand between the four sublime brothers.**

Ka. Consider that with such a decision you have rejected the sublime ones and place yourself above them.

“I” You’re wrong, holy rebel; what is a grain of sand between the four noble ones?

May my God help me, so that I don’t choose a grain of sand instead of a sublime one out of

pride and self-presumption.

What is this seed to you?

It is a mere nothing to you, and yet it is my God, which I prefer to all Gods, since it is my God, my fetish stone; not better than others, simply better for me, since it is my God.

1. **I concur. I can feel your words.**

Ka. How? You renounce salvation? Holiness? Eternal truth?

The communion of the holy teaching?

“I” I don’t mean rebellion against that, nor ingratitude.

Praised be the sublime ones for the sake of their wisdom; However, my God wants something else, to be the grain of sand between the four sublime ones.

Ka. Strange-I really know nothing of this God.

My darkness doesn’t seem to illumine him properly-I see only a grain of meteoric iron-come here, Philemon, and tell me now how you see this fetish stone.

Ph. Now truly, he is a God, his light fills the immensity of space. So I see him.

Water flows away from he who sits at the source of the stream. Carl Jung, The Black Books, V. 7, Page 174

1. **My soul, speak, what do you see, and how do you see?**
2. **I see Ka and what he does. He is right there with you. He is doing you harm.**
3. **What is he doing?**
4. **He’s building a house, a palace, a temple, a dwelling or a tomb, a lodging for eternity.**

Does he want to build a temple for your God? Ka, tell me, what are you doing so mysteriously?

Ka: I am building a prison for God, an altar, such that one who touches it becomes one with it. The Gods should have me forget how to fly.

1. **Do you want to capture the God of this man, deceitful one?**

Ka. What, you call me deceitful? Didn’t I build Philemon’s fortress?

Now that he has withdrawn from the circling of the wheel- it really didn’t please him-he no longer needs a palace.

Now he practices what he otherwise advised man to take care of, namely abstinence.

So I build a palace for man.

1. **Why for men and not for yourself?**

Ka: I want to see someone spellbound in my place, with feet bound in the maternal stone awaiting procreation in endless blissful agony, with only longing and unfulfillment.

1. **Why do you want to thrust man into this torment? Is he made for it? No, you know this better than I, since your cunning is great.**

Ka. I want to - and will. I must create from myself; I want to bury the living in marble

and gold.

1. **Do you believe that this God will let himself be buried?**

Ka. What God does not thirst after temples and altars?

And what man doesn't want to see his God honored?

Show me the God who won't let himself be caught by temples!

1. **But what if this God dispenses with temples and altars?**

Ka. Then he is no God, and I call him a piece of lodestone, a fetish for negroes.

1. **Can you deny that he is a God? That he should not be a God if he rejects your lure?**

Ph. Consider, Ka: he is a new God-something new is truly new, although you grasp

it ineptly. It happened as you thought a thousand times, and it happened differently for

the thousand and first time.

You must build millions of temples, one for each man, to capture this God.

It is not for me to tell him the wisdom, nor for you to prepare a temple for him.

The time comes when father and mother no longer comprehend the son, when paternal wisdom and motherly understanding are at an end, and everything takes another way than one had previously thought.

I fear that your temple is dedicated to you. Carl Jung, The Black Books, V. 7, Page 174-175

In "From the earliest experiences of my Life," Jung recalled disillusionment with the church in his youth following his communion:

"Why that is not religion at all. . . . It is an absence of God; the church is a place one should not go to. It is not life which is there, but death" (JA, p. 3 9).

He took up the theme of what he saw as the irreconcilable conflict between the living religious spirit and the institution of the Church in his discussion of the history of Christianity in his seminars at Polzeath, where he predicted the same fate for analytical psychology (Seminar- July) 1923 by Dr. C.G. Jung Heldat Polzeath, Cornwall. Notes of Esther Harding, Kristine Mann Library, New York, p. 20). The Black Books, V. 7, Page 174, fn 68

1. **None other than yourself. You painted his image.**

"You should make no image, not even a likeness," said Yahweh-preferably not, since just that enchants the enchanter and all false Gods.

However the image isn't the only reason for the imprisonment.

The essential thing is that Ka has been accepted by us.

Where there is shadow, the light cannot be far.

The shadow casts out light and light casts out shadow.

Yes, <D is captured and Ka no less. Therefore they quarrel. What is it with sublimity?

When one looks at it closely? Yes, Ka is held captive. Who caught light and shadow?

Who else than you? You call them the blessed ones?

Did you see the "blessed ones" caught, creeping around, peering at holes through which one could escape into a distant twilight?

But they do harm to you, because you still empower them and call them the blessed ones.

So they claim for themselves what belongs to you. You will be robbed.

Both are cunning, clever beyond all measure.

One gives you a false splendor and the other gives you a false shadow.

Do you now see, who the master is?

Where does the upper blessed come together with the lower blessed one?

In the mediating everyday, it seems to me. Carl Jung, The Black Books, V. 7, Page 176

But tell me more. What else did you see?

1. **Your God is the one that keeps both of them captive and imprisoned. He is powerful.**

A God above the Gods.

1. **Why am I inhibited when I think of him?**
2. **You must be inhibited, since you have nothing to think about him.**
3. **But the same happens with feeling.**
4. **So must it be. He is not to be felt, nor touched.**
5. **But then in what relation am I to him? How do I perceive him? How do I speak to**

him? What is he to me?

1. **You are embedded in him, you swim in him, like the earth and its air in the world**

aether, the contradictory and incomprehensible thing. Just so is the God, your God.

You are in God, when you are in yourself. Carl Jung, The Black Books, V. 7, Page 176

Jung devoted a chapter of Psychological Types to a discussion of what he called "the relativity of the God concept in Meister Eckhart," which he described in the following way: "Under the 'relativity of God' I understand the view according to which God is not 'absolute,' i.e., wholly 'cut off' from the human subject and existing outside and beyond all human conditions, but in a certain sense dependent on him; and that there is a reciprocal and essential relation between man and God, whereby one can understand on the one hand man as a function of God, and on the other hand God as a function of man" (CW 6, § 412).

He also cited the following lines from the Cherubinic Wanderer of Angelus Silesius, the pen name of Johann SchefHer (1624- 1677):

"I am not outside God and God is not outside of me" (CW 6, § 432).

For Jung's annotations in his copy, see my C.G.Jung: A Biography in Books, p. 139.

In a lecture at the Swiss Federal Institute for Technology, Jung discussed Eckhart's sermon, "Letting go of things" from his Counsels of Discernment, and commented:

"This is indeed a fair exchange and an honest deal: By as much as you go out in forsaking

all things, by so much, neither less not more, does God go in, with all that is his, as you entirely forsake everything that is yours. Undertake this, and let it cost you everything you can afford. There you will find true peace, and nowhere else" (ed. Martin Liebscher, forthcoming from Princeton University Press in the Philemon Series). The Black Books, V. 7, Page 176-177, fn 76

There are many statements in the Bible concerning the omniscience of God- for example, Psalms 147:4- 5:

"He telleth the number of the stars; he calleth them all by their names. / Great is our Lord, and of great power: his understanding is infinite." The Black Books, V. 7, Page 177, fn 77

Eduard von Hartmann had criticized the dogma of the "conscious God": given his [von Hartmann's] conception of the unconscious, to regard God as conscious would constitute a limitation (Philosophy of the Unconscious, trans. W. Coupland [London: R. Paul, Trench & Trubner, 1900/ 1931], Book 2, p. 247).

The theme of God's unconsciousness featured prominently in Jung's Answer to job (cw n). The Black Books, V. 7, Page 177, fn 78

1. **I have nothing against that.**

But you can't do your work as long as Ph. and Ka are the 'sublime ones' and you are just the seed between two magnets.

Your God is a

world. He forms the world and the Gods, grant him the power.

But if you look toward the world, then the Gods rule and your God is weak.

But your God is strong if you stay by him, if you give him the force of your longing.

Your God is both powerful and weak. If you give him force, you draw his world power to yourself.

If you give him no force, his world power leaves you and turns itself against you.

Respect for and disdain of the Gods-that is the mystery.

Whoever fails to grasp this mystery travels the four false ways, either in the world, or to the daimons, or in the past and the Below, or in the future and the Above.

Respect for and disdain of the Gods begins with respect for and disdain of oneself and takes string precedence over respect and disdain of men, animals, plants and lifeless objects.

Instead of respect and disdain you may above all also say love and hate, since some enclose love in respect and hate in disdain, whereas others however enclose respect in love and disdain in hate.

No foggy language. Your speech is slippery.

God is like a best friend, a beloved, someone who understands, and if he a man does

not understand and yet loves and thus always does the wrong thing and so torments and

ruins others, he behaves like God.

God is all-knowing, therefore he is not conscious of his own knowledge.

Since he is the world power, he is unconscious of his power.

Since he is every single being, he is not conscious of his being.

Since man is conscious of his self by virtue of his limitedness and separateness, God can also reveal the fullness of his being only if he is drawn by individual men, breathed, eaten, and drunk.

Then the God, with human nature added, can so behave and appear that one can say nothing

other than that he is conscious of himself as a single man would be, that he loves me as

my friend, my brother, my father, my son.

But the arcane seed that lay between the Above and the Below is always revolving, revealing a new incomprehensible side.

So it must be-so life advances.

Then my friend, my brother, my father, and my son no longer understand me and wound me, because he loves me.

You could also say, because he hates me, or equally well: disdains me.

So it is, because the deepest mystery is: respect of and disdain for the Gods.

If God no longer understands me, I must recede into remoteness from God.

I must protect myself from his loving vengeance.

Remoteness from God is procession along the 4 false ways, it is crucifixion, it is Abraxas.

The 4 false ways are: being one with the outer worldly being, & being one with the soul, being one with splendor, <1>, being one with the shadow, Ka.

That's why you must strive to reach God.

He has not changed, since he is eternally the same.

He is the All, past and future, he understands nothing, since he is All and differentiated

from nothing.

He is changeless, partly apprehensible to you, and partly not.

1. **But tell me, you have always spoken of God as the one who becomes and alters.**
2. **Why not? I have described him from the other side. God is also the seed that turned and whose new side you fail to grasp. But your essence is God. God does not understand himself, as I told you.**
3. **Yes, but who am I then?, Who if God is All?**
4. **You are, and God is. If you were not, how could God be**
5. **But there are other men apart from me.**
6. **They belong to the totality of God, as do you.**

That's why it is said that God was scattered through all men, and why the Egyptians also said that the Mother gathered all the pieces of the God with great care, to put him together again, and just as the Greeks said that the God of the God swallowed him m and completely rebirthed him.

God is the seed and God is the whole essence of man.

If I look with the eyes of man, then God changes, since man does not understand how God changes himself.

But if I speak from the essence of God- and I did exactly this-then God is unchangeably

the same, and he doesn't understand himself as a seed, since above all he is incapable

of understanding himself as a singularity, since his essence is totality, and generality,

From a passage written in the autumn of 1917 in the manuscript of Scrutinies:

"I must free my self from the God, since the God I experienced is more than love; he is also hate, he is more than beauty, he is also the abomination, he is more than wisdom, he is also meaninglessness, he is more than power, he is also powerlessness, he is more than

omnipresence, he is also my creature" (LN, pp. 482-83).

In his presentation in October 1916 at the Psychological Club on "Individuation and Collectivity," Jung stated:

"The individual must now consolidate himself by cutting himself off from the divine and becoming wholly himself.

Thereby and at the same time he also separates himself from society.

Outwardly he plunges into solitude, and inwardly into hell, distance from God" (CW 18, § no3) The Black Books, V. 7, Page 178, fn 81

In 1921 Jung cited the following lines from Silesius's Cherubinic Wanderer:

"I know that without me God cannot live for a moment; / Were I to die, he must from necessity give up the ghost" (CW 6, § 432). The Black Books, V. 7, Page 178, fn 83

he does not know from omniscience, just as he also does not know himself as existing

from universal essence.

Therefore if the seed turns, he does not understand what it is.

He loves his totality, therefore also his seed.

But when he cannot reach his seed, he does not suffer from that, but the seed does, as it fails to gam attain totality.

God truly loves the seed, but he doesn't see that it has turned and he wants to grasp it, as he always has done, wounding and damaging it.

=F-he And the seed must struggle against God, it must will remoteness from God.

Therefore and in as much as the seed is God himself, the seed opposes God and sets itself in God's place.

Therefore Christians say that God sent his son to save his creation from the misery in which he himself brought them forth and abandoned them.

But the son taught men that it is better good to turn one's eyes away from the created, that it is better to procreate no longer, and that the best thing is to wait for the imminent end and the fulfilment.

But the son was a man and the seed in him rebelled against the law of the world creator.

But the love of God followed him and embraced him in bloody death.

Thus the seed was damaged. Why? It didn't seek the remoteness from God.

It was not allowed to seek it, since that age was not allowed to know about remoteness from God.

Each age of the world has something that it must know above all, and something that it is not allowed to know above all.

1. **This is all so difficult that it can hardly be thought about. Truly, I don't follow.**
2. **Now, it is graspable. We also approach the limits of what is currently understandable**

and knowable.

But you now understand why God is both changing and unchanging?

It all depends from where one speaks.

When you speak of yourself out of yourself it is somewhat different from when you speak of yourself from the outside, from the world, with the eyes of the world.

Even so the two statements contradict each other, so you still are, and the beholding world also is.

The same way with God. Seen from your standpoint, he is changeable.

Seen in himself, he is unchanging.

He knows nothing of change since he does not know himself as a seed.

But the seed turns. But what is a seed as a whole? Nothing.

Therefore it: the totality does not feel it.

But surely the seed feels it, since it feels abandoned and misunderstood by the totality.

But the totality does not understand the individual.

Therefore the individual must seek the way to God. He must thus draw God into himself.

But how does this happen?

This can only happen by his clearly showing God how he has turned, how he has changed.

He must explain himself to him. He must find words and expressions by which he can reach God.

Man, who must always work as the mediator for the part of God in him and the seed, can never do this through conscious devising or puzzling out, but only through the help of his soul, or through the help of someone who still has the soul of the other in them.

The seed must always turn, since that is the godhead of life.

Life is movement in its I. But if the seed is God, and the whole world we is God, "where and what is man?

1. **I tell you, man is completely in God. He is the mediator between God as world and God as seed.**

Philemon sees God only as goal, Ka only as ground.

You see him through me as seed and world.

Since as a being God is the greatest and the smallest.

1. **Therefore man would be the mediator in the transformation process of God.**
2. **And not even the only mediator, as animals and plants also have their role in this**

work.

1. **Truly a Danaid's barrel of endlessness and meaninglessness ...**
2. **Therefore we should rightly remain silent.**

What should one actually say about "end" and "meaning"?

How many hundred worlds have been built or hung above one another?

How much sense and nonsense do they contain? So no pointless asides!

Have you understood, that God is someone who becomes and who is?

1. **I believe so.**
2. **So now hear about another redeemer.**

He also taught that it is good to avert one's eyes from the created, that it would be better to procreate no longer and that the best thing would be to bring the suffering of the world to an end.

He rebelled against the creator of the world and his law of continuously engendering life.

He sought remoteness from God and received it, since God always loves the seed, whether it be close to or distant from him.

And so he also was again in God, but not crucified, since the seed was not damaged. Carl Jung, The Black Books, V. 7, Page 179-180

1. **In "Late Thoughts" in Memories, Jung wrote:**

"That is the meaning of divine service, of the service which man can render to God, that light may emerge from the darkness, that the Creator may become conscious of his creation, and

man conscious of himself. / That is the goal, or one goal, which fits man meaningfully into the scheme of creation, and at the same time confers meaning upon it. It is an explanatory myth which has slowly taken shape within me in the course of the decades" (pp. 370-71). The Black Books, V. 7, Page 180, fn 89

snow on the embers. God is in conflict with himself.

Both redeemers teach the good, the redemption from good and evil.

Yes, both know the good way, even when they contradict one another.

But they are one in the good.

Yes, if we went toward the good, we would know where and when.

For clear simple paths are mapped out for us by the masters, and travelled by countless people.

Why don't we take them?

We shouldn't strive toward the good, but toward life. life, so it is called in us, is higher than

the good, since the good is just a fruit of life.

But nowhere is the fruit more valuable than the tree on which it grew. Yes, if we went toward the good!

But it is not our time, it does not want it, since it wants life, which is given to our time as more sacred, even certain evil actions appear better and more sacred than the merely good.

We cannot defend ourselves.

It takes the other road, the one toward life, since life for us is the good, since we know that

life can be good.

We cannot believe that life must die unlived.

We believe that life is a flame that burns in itself and radiates itself 2. III. r8. 94

1. **My soul, you should help me obtain and keep that middle point where I am in God**

and not in God, where I stand between the Gods.

1. **So you mean the state of being hanged?**

You call this the middle point between the Gods. You take too great a share in God's process.

1. **How can I take less, if I am still completely in God, inside and outside?**
2. **You are certainly in God inside and outside and yet you are you, with your truth neither inside nor outside, but in between, also neither above nor below, but in between.**

You are not the seed, but its covering. Oh, that this speech were richer!

Or better perhaps, if it were poorer.

The wealth of the possibilities of representing and describing is a misfortune.

1. **What is with you? What foreign spirit has struck you?**
2. **I am under a spell, a foreign power meddles. Science wants in, probably from you.**

You have to take care of this. My work is done. Farewell. Carl Jung, The Black Books, V. 7, Page 181

1. **What good fortune that you freed yourself from Ka's prison!**
2. **What do you mean? Explain it to me!**
3. **Ka builds temples and tombs for all living Gods. If you are in your self, you are in God.**

And as God, you are in danger of being walled in and buried alive.

1. **Why? I don't understand.**
2. **A God reveals himself in divine and eternal effect and ossifies in it.**

It is his grave. And so it must be-the unavoidable fate of each God.

1. **But I should be in myself, and be with myself and so with God and in Gods.**

Why should you always be with God and in God? Do you want to be God yourself?

And be buried? God is eternally force and spirit. But you have a body.

Your body suffers if you always want to be with and in God-

1. **Your confusions are endless-though-what else do I want? Patience, hence I should also be outside of myself, outside of God? Where then? - in creation?**
2. **Certainly, outside with men, outside of yourself, with <D and K.**

They are the hands that help the God to birth and to the grave.

1. **What do you mean, outside with men?**
2. **In service to their God.**

Phanes-the only one in you and everywhere and a million times in you and everywhere.

meet each other, and both need to be walked.

How should you live differently than one moment in God and the next moment outside of God?

If you are and remain inside God, you will be buried in his eternal effect.

If you are and remain outside God, you never come to yourself and you remain a shell of yourself, a mirage in your own

desert. So at any given time you should be with and in yourself and so with and in God.

But if you remain in yourself, the deadly shadow of God overwhelms you and wants to

bury you alive.98 Since God shines out of you and nourishes Philemon and Ka and goes

to men and is the nourishment of their God, in so doing he divests himself of himself.

So you should do just as God does. You will not live any other way.

1. **But how can I live "outside of myself"?**
2. **Not "outside of yourself," but outside with men with yourself. You are then not**

only with you, if you are in you, but you can also be outside at yourself and with you, not

just within. likewise you are in God, when you are in you, and God is in you, if you are

outside with yourself.

1. **What then is the I? Is it not the same as the self?**
2. **If you are in you yourself, then you cannot differentiate the I from the self**

But if you are outside with yourself, then the self is different from the I.

Since the self is a great mystery, that I veil just as well as you.

If It is that smallest seed that fills all the heavens, em a grain of dead matter and God in all eternity.

Amen. I say "Amen," since after such an implausible statement one must say "Amen" for confirmation.

But all mysteries are implausible.

I hate all mysteries, therefore I divulge them to you as much as possible.

It would be better if there weren't so many mysteries, but they are not to be denied and finally-without mysteries, there would be no escape from the contradictions.

So,-if you are outside with yourself, then you feel your I differentiated from the self You feel your self either as a grain of dead matter full of revulsion, dread, and fear of death, or, if you accepted this inner death and held your last supper with this corpse and received the germ of God from this death, then you feel the self as the God in you.

But look, there comes Philemon. What does he want?

<D: listen, it seems to me as if that light that you call your God was also my light.

Previously it seemed to me as if that light emanated from me.

But now I see that it is my nourishment. It appears in <D, it has effects in K.

Appearance is visible, what has an effect is dark. The effective one is dark.

The one who appears is light.

What is effective does not appear and what appears does not have effect. That is my limitation.

Therefore my brother would need darkness, poverty, and miserable death in order to be effectual. Carl Jung, The Black Books, V. 7, Page 182-183

1. **You give yourself the impression that you didn't know that it was the Christians who moved you out into the superhuman and exalted you to the black mother of God, to the hortus deliciarum. Carl Jung, The Black Books, V. 7, Page 189**

Sal. I lent him Simon my magic and Philemon he ruled me: but I broke his wing, the deceitful one. He couldn't keep his mystery from you? Who are you? Are you a God?

Who gave you the power?

1. **Necessity.**

Sal. Necessity usually teaches begging-

1. **Not me-it gave me power. And you shall feel my power. You will yield your mystery.**

Sal. I can't. I don't even know it myself Does pleasure know itself, has blindness ever divined itself? Carl Jung, The Black Books, V. 7, Page 190

If my work is to succeed and if everything is to reach its fulfilment, I must always submit myself first to you, my soul, so that you draw me toward that place where the God lives.

I am overly caught up in the impression of the solar world, therefore you must draw me to the other side, which you see.

Therefore tell me what you are looking at.

1. **I see Salome at your side, freed from the human symbol.**
2. **What does she want?**
3. **She stands questioning or begging- I don't know. Tell me, Salome, why are you standing there and what are you waiting for? Carl Jung, The Black Books, V. 7, Page 190**

In the autumn of 1917, Jung wrote the following in the manuscript of Scrutinies: "Philemon had intoxicated me and given me a language that was foreign to me and of a different sensitivity.

All of this faded when the God arose and only Philemon kept that language.

But I felt that he went on other ways than I did.

Probably the greater part of what I have written in the earlier part of this book was given to me by Philemon. (LN, p. 483) The Black Books, V. 7, Page 190, fn 112

In Memories, Jung claimed that Freud had been fascinated by, but had failed to grasp the spiritual and numinous meaning of, sexuality:

"Sexuality is of the greatest importance as the expression of the chthonic spirit.

That spirit is the 'other face of God,' the dark side of the God-image" (Memories, p. 192). The Black Books, V. 7, Page 191, fn 115

Sublime one, the 4 ways are accomplished, the 4 sufferings have been fulfilled borne, the 4 joys are fulfilled, the offering to the Gods of the 4 winds have been prepared.

The final work is accomplished: Salome became sighted.

The 4 winds rise up to you, the 4 streams flow to you.

The time has come where you alone speak, you God of all true and false Gods, you being of all non-being.

We are silent and await your speech.

1. **I feel fear. Who will speak? From which depth or height, from which area of heaven**

or earth will the voice come?

1. **Do not worry. A choir speaks like one voice and the voice like a choir.**

<l>A:120 The one voice of all beings speaks in you. The sun of all suns shines in you.

You go the way of all ways, alone with all.

1. **My soul, this is hardly to be borne.**
2. **Be silent, do not resist.**

<DA. This way shall lead out into the land of men, an assignment.

The mystery of the summer morning, the happy day, the completion of the moment, the fullness of the possible, born from suffering and joy, the treasure of eternal beauty, the goal of the 4 paths, the spring and the ocean of the 4 streams, the fulfilment of the 4 sufferings and of the 4 joys, father and mother of the Gods of the 4 winds, crucifixion, burial, resurrection, and man's divine enhancement, highest effect and non-being, world and seed, eternity and rime instance, poverty and abundance, expansion, death and the rebirth of God, borne by eternally creative force, resplendent in eternal effect, loved by the two mothers and sisterly wives, ineffable pain-ridden bliss, unknowable, unrecognizable, a hair's breadth between life and death, a river of worlds, canopying the heavens-I give you the love of men, the opal jug of water; he pours water and wine and milk and blood, food for men and Gods.

I give you the joy of suffering and suffering of joy.

I give you what has been found: the constancy in change and the change in constancy.

The jug made of stone, the vessel of completion.

Water flowed in, wine flowed in, milk flowed in, blood flowed in.

The four winds precipitated into the precious vessel.

The Gods of the four heavenly realms hold its curvature, both the mothers and both the two fathers guard it, the fire of the North burns above its mouth, the serpent of the South encircles its bottom, the spirit of the East holds one of its sides and the spirit of the West its other side.

Forever denied, it exists forever. Recurring in all forms, forever the same, this one precious vessel, surrounded by the circle of animals, denying itself, and arising in new splendor through its self-denial.

The heart of God and of man. It is the One and Many.

A path leading across mountains and valleys, a guiding star on the ocean, in you and always ahead of you.

Completed, indeed truly completed is he who knows this.

Completion is poverty. But poverty is means gratitude. Gratitude is love. Carl Jung, The Black Books, V. 7, Page 192-193

My God, born from suffering and joy, immortal one, luminously you preside over your way! You middle path full of salvation and damnation, full of fortune and misfortune.

Your step beyond the mortal. lament is allocated for us and the smile of dawn.

Stay with us, redeemer from suffering-laden infinities, boundary setter, my fate. Carl Jung, The Black Books, V. 7, Page 195

Cf. Isaiah 40:3- 5:

"The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God. / Every valley shall be exalted, and every mountain and hill shall be made low: and the crooked shall be made straight, and the rough places plain: / And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it." The Black Books, V. 7, Page 197, fn 133

1. **<D, a mortal wants to know about Golgotha, his Golgotha.**

<D: Is it curiosity? Or would you like clairvoyance?

Golgotha is death for the sake of the Gods. -?- What does this tell you?

1. **I seek no death for the sake of the Gods, since I would like to live for the sake of men.**

<D. But the Gods want your life back. You have given birth to the luminous one.

He who bore him will procreate no more. He will give his life to the Gods and not to men.

What are you pondering?

1. **I am considering what it means to give one’s life to the Gods.**

<D. Ask Ka, the shadow. He knows about this.

1. **So answer me Ka, dark son of the earth.**

Ka. How should I form my gem, how should I give form to the Gods, if you yourself go on the way of procreation?

Haven’t you drawn magical appearance from the black rod?

If you are not solid, the light that everyone thirsts for will extinguish.

Who should live from himself, if you don’t do it?

Will you borrow life from others through mixing?

All are drawn into procreation. Who possesses his soul?

You must be solid for everyone, unmixed and cut off. Carl Jung, The Black Books, V. 7, Page 198

You know what hovers in the air. I will not ask you for a long time.

Tell me what you see or know.

1. **I know something. ct> told it to me.**
2. **What did he tell you?**
3. **He has put on the purple mantle again. He wants to have a celebration.**
4. **What sort of celebration?**
5. **A triumph.**
6. **Over what?**
7. **Over men.**
8. **Damn-it’s worrisome if the demigods are pleased.**
9. **Don’t be hasty. They too want to live. He is pleased at your greater solitude.**
10. **What did he say?**
11. **He spoke sacred words; he spoke of fulfilment. He is pleased to cohabit.**

The Gods always want to have a part in human life. They too must.

How else should God-men develop?

1. **But Ka? What will he do?**
2. **He will spread superstitious shadows.**
3. **I feel that ct> fills me with his wishes. I can't accept this.**
4. **If the treasure of Ka comes up then you won't be able to avoid it.**

Can you repudiate the treasures of Ka? No, you can't.

So you also can't reject ct>'s thoughts. The one begets the other question no further.

You touch on the boundless. Remain with yourself. Do what is yours. Carl Jung, The Black Books, V. 7, Page 199

What lies in between is in the dream book, but still more in the images of the Red Book.

What happens between the lover and the beloved is the total fullness of the Godhead.

That is why both are an unfathomable mystery to each other.

Since who would understand the Godhead?

But the God will be born in solitude, from the mystery of the individual.

The separation between life and love is the contradiction between solitude and togetherness. Carl Jung, The Black Books, V. 7, Page 201

Yes, the God will be born from solitude-this word strikes me.

Thus solitude is coming on. Solitude hasn't even questions. It doesn't ask.

It is empty and abysmal. You say that I am still on the surface?

There, where it is still loud, still too much noise. I need sharp ears? I lament my hearing.

I still speak too much about myself? How can I do otherwise?

One could also say that I speak too little, since the words that could describe the great pain do not want to cross my lips.

I understand that one should not speak about this-of the most holy, where the fullness of God shines. Carl Jung, The Black Books, V. 7, Page 204

What tension between the farthest heavens and the deepest hells!

The sevenfold darkness-the jubilant heaven's gold-what a speech! But I speak it.

I talk, you don't talk. You shouldn't talk. I know that I must talk or rather stammer.

I wanted to sing the praise of the marvelous God who appeared to me, I wanted to talk of the bliss of paradise, of the deep stillness of the peace of God, of all blessed and most blessed and

the highest raptures which trickled over me profusely by the mercy of that indescribable God-a praise I wanted to sing of the salvation of my heart-I wanted to give thanks to the glory of the thrice holy stellar one-but it is mere words and truly not these those words that are to be said. There are many darker words, kindled in the darkest depths, utterly primordial words, pressed out of the unbelievably ancient and originary.

Words without meaning and purpose, pregnant with all futures, sick from primordial

longings and impossibilities, quelled in the mud of the centuries, a mystery divined only

by someone who has the animal behind him. Carl Jung, The Black Books, V. 7, Page 207

[I]. In that regard I don't feel anything special. So speak of the depths, your visions.

I must have more clarity about what's going on. Everything is so dark.

What does the darkness of the beyond hide? Tell me!

1. **Three deer fled from the forest and the most beautiful hunter could not catch them.**

He hunted with hounds and horses and bright spears and yet they escaped him.

They jumped into the river and swam through it and the dogs lost their trail.

The deer Goddess had rescued them-yes, Artemis. Isn't she beautiful and chaste?

Do you know her? And do you know him? Why do you want to hunt on Sundays?

Why do you want to catch and kill the beautiful animals? That's why her bear attacked

you. That's why you had to sacrifice to the beautiful moon Goddess, you fool.

[I]. I see now and humble myself

1. **Yes, there are benevolent Gods and what loves lives in darkness. You felt this.**

Whoever doesn't feel this is contemptible.

[I]. But what has previously hindered my sleep? What did you see?

1. **Three serpents that lie on a rock, coiled in a knot. A sword has hacked them.**

A strong one-armed man wields the sword. His eyes flicker in chaotic passion.

It was probably a follower and pupil of Dionysus, who had lost one arm. Where did he lose it? He chopped it off because it seemed foul and inadequate, yes, he himself hacked off his right arm in a frenzy.

He no longer wanted to act, but simply to be driven. One also needs to be able to be driven. Why couldn't he let the serpents sleep?

Who told him to set his dog on the devil's dangerous hound that wanted to leave him?

His wild and untamed drive, which he called a sense of duty, had whispered the wrong thing to him.

He wanted to be alone, to rule alone, intoxicated in solitude far from Gods and men, a castrato of his God.

Why do you despise the loving darkness of the feminine, the cooling night?

The whisper among the trees, my dark, healing speech? Why did you not speak to me? Carl Jung, The Black Books, V. 7, Page 207-208

In Greek mythology, Dionysus is the God of fertility, wine, ritual madness, and the theater.

The frenzy of his followers was famously depicted by Euripides in The Bacchae. The Black Books, V. 7, Page 208, fn 161

This motif is reminsicent of the priests of Attis-Cybele, the Gallai, who were eunuchs.

Attis was a Phrygian vegetation God and the consort of Cybele, the Great Mother.

Jung commented on the death of Attis in 1912:

"Attis is the son lover of the divine mother, Attis Cybele .... Driven mad by the insanity-breeding mother enamored of him, he emasculates himself, and that under a pine tree" (Transformations and Symbols of the Libido, CW B, §§ 681:ff.). The Black Books, V. 7, Page 208, fn 162

1. **No, listen! You should not break up a marriage, namely the marriage with me, no person should supplant me, least of all Toni.**

I want to rule alone.

[I]. So you want to rule? From whence do you take the right for such a presumption?

1. **This right comes to me because I serve you and your calling.**

I could just as well say, you came first, but above all your calling comes first.

[I]. But what is my calling?

1. **The new religion and its proclamation.**

[I]. Oh God, how should I do this?

1. **Do not be of such little faith. No one knows it as you do.**

There is no one who could say it as well as you could.

[I]. But who knows, if you aren't lying?

1. **Ask yourself if I am lying. I speak the truth.**

[I]. But also tell me what I could do.

1. **First let me get your mind off things.**

[I]. So do that. Carl Jung, The Black Books, V. 7, Page 211

In Egyptian mythology, Isis is the daughter of Geb, the earth God, and Nut, the sky Goddess. She is the sister of Osiris (who is also her husband), Nephthys, and Seth.

After Osiris is murdered by Seth, Isis finds and restores his body and brings him back to life, and then gives birth to their son Horus.

For the Egyptians, she was the epitome of the loving wife and mother.

Jung referred to Isis in Transformations and Symbols of the Libido (CW 8) and in subsequent

texts. The Black Books, V. 7, Page 212, fn 170

1. **It is the threefold house, it lies therein. Didn't you think about buying a house in the south? What does that mean? Sun, peace, beauty, these are the 3 parts. And 2 palms**

in the garden? That is you and your wife. And the fountain?

A source of love between the two. That is to be discovered. The God dwells in this house. Carl Jung, The Black Books, V. 7, Page 213

In Egyptian mythology, Nut, the sky Goddess, swallows Ra, the sun God, each night. The Black Books, V. 7, Page 214, fn 178

Nephthys is the sister of Isis and Osiris and the Goddess of the dead. The Black Books, V. 7, Page 212, fn 180

[I]. So look around, gather all your visionary's strength, reach through even the eternal

darkness a:ru:l for the sake of human suffering.

1. **I will for your sake, but the gigantic cloud of eternal night is awful.**

I see a yellow shining stroke from the top left of this cloud in the irregular shape of a streak of lightning, and behind it an indeterminate reddish light in the cloud.

It does not move.

Beneath the cloud I see a dead black serpent and the lightning stuck in its head like a spear.

A hand, as large as that of a God, has thrown the spear and everything has frozen into

a

gloomy vivid image.

What is it trying to say?

Do you recall that image that you painted years ago, in which the black and red man with the black and white serpent is struck by the ray of God?

This image is connected to it, since you also later painted the dead serpent, and did you not behold a gloomy image this morning, of that man in a white robe with a black face, like a mummy?

[I]. What is all this?

1. **An image of yourself.**

[I]. But what is meant?

1. **How shall I interpret it to you? It hangs deep in the dark cloud. Who can tear it out?**

[I]. I say unto you once more, gather your strength, your boldness, your visionary's defiance. Tonight's miserable suffering is too deep.

Grasp the root of the mystery, as you've already done so often. You must.

1. **My hand does not have the strength of the Gods. It can force daimons but not Gods, and truly a God sent this fate.**

[I]. Then there will also be a divine good in it, since Gods cannot just be devils.

What kind of God?

1. **Truly a God of ore, a servant of the Great Mother.**

What man would be able to compete with the love and the severity of the Mother?

That is the gruesomeness of the eternal Mother.

You overcome the Mother only through submission. Carl Jung, The Black Books, V. 7, Page 220

In 1921- 22, Jung painted Images 129,131, and 133 in the calligraphic volume of LN.

On November 25 he completed Image 135.

It bore the following inscription: "Completed on 25 November 1922.

The fire comes out of Muspilli and grasps the tree of life.

A cycle is completed, but it is the cycle within the world egg.

A strange God, the unnameable God of the solitary, is incubating it.

New creatures form from the smoke and ashes."

In Norse mythology Muspilli (or Muspelheim) is the abode of the fire Gods.

On November 29, Jung was transcribing p. 134 in the calligraphic volume of LN.

He gave a lecture to the Society for German Language and Literature, "On the Relation of Analytical Psychology to Poetic Art Works," on May 26 (CW 15), which he repeated at the Psychological Club on July 9.

From June 2 to 6 he was on holiday in Schmerikon.

On November 7, Emma Jung gave a presentation to the Psychological Club, "Considerations on a Word of Meister Eckhart." The Black Books, V. 7, Page 222

I didn't teach you from myself, from my hubris, but the dream sent from the heaven of the Gods showed it to me. Carl Jung, The Black Books, V. 7, Page 223

[I]. I will think this over. It seems to supply a hint. But go on describing him.

1. **When I saw him for the first time, he was of terrifying beauty-a true God.**

Picture Dionysus with all the force of your imagination. That will give you a faint idea.

The second time, he was completely different, again beautiful, inexpressibly beautiful, but of

phosphorescent deathly pallor, the appearance of the full moon on snow, eyes shining me

like the great stars on a winter's night.

He was transparent, completely surrounded by a luminous white wrinkled coat, like a wisp.

A terrible death frost surrounded him. Good that you did not see him.

Words would have frozen on your tongue.

He seemed to be the 4tttal innermost meaning and the true quintessence of eternal death. [109/no] Carl Jung, The Black Books, V. 7, Page 227

[I]. What mighty one do you describe? I really feel the terror of his invisible presence.

Tell me, will he speak to me? Why does his appearance spread fright, he who was my friend?

1. **He will speak to you.**

He has laid the cruel bow on the ground and sheathed his flashing sword.

He is a red-haired bearded man, his body and his feet are wrapped in animal skins.

His eyes shine with the light of the Gods and his countenance has the marble pallor of the Godhead.

Yes, his gaze is fixed, it cannot be reached by human arts.

He clucks softly with his tongue and the terror shoots up, as if you stepped on a poisonous serpent.

A master-everyone is an unquestioning follower-since-who would even think of resisting?

Hold your tongue, what would you dare utter in his presence?

He is a mighty one-what fearful riddles has he brought us!

He will speak to you, but don't speak first. He doesn't look at you. He speaks softly from afar. You can't hear him. He still hasn't turned your way.

He addresses the far-off dawn-devising the gory work of the hunt-his hounds stand tense-who wants to resist his pack?

His gruesome whistle freezes the blood, and each of his hounds carries a whole man like a rabbit to its master's feet.

What does he say to the dawn?

Verily a master, a mighty one, a terror before whom every question dies.

Now he looks toward you, indifferently according to the manner of a true God and says to you: Carl Jung, The Black Books, V. 7, Page 228

[I] You are verily a God, before whom everything wretched in us feebly falls into the dust.

You are a master, a mighty one, attended by fright, before whom everyone waits on each of your signs with mortal fear, with pricked-up ears, trembling like hounds, the human pack awaits you.

You are indubitably a God, a death terror would lame me if I spoke otherwise.

The terror emanating from you loosens bound tongues and compels true speech.

Who dared to play before you and dissemble?

How could I once have overcome you? I can't understand how that was possible.

But a true dream told me that I did it. Yes, I have overcome a God without knowing it.

He: You could do this because you didn't know it. Yet tell me, what is a God?

What do you call a God?

[I] . God is the almighty being, before whom there is no escape.

One falls to the ground in speechless horror. Nobody calls obedience into question.

One is captivated by his power. He who hears his whistle, his blood is frozen.

No one calls obedience into question.

The master of such a terror is truly a God and that you are, even if you are an apparition.

What difference does it make, whether an apparition is clothed in the mantle of a God or an actual being?

Who dares here to toy with a gold scale? No one thinks whether it is appearance or actuality.

A faint click of your tongue is enough, Oh hunter of men!

He. Tell me, overcomer, what does it mean that you have overcome a God?

[I]. It wasn't a sacrilege, or something unwitting, it was the only thing I could do,

since I had to defend my life, even if a God attacked.

And apparently you wanted to spare me, otherwise you could have killed me easily.

I was then sick from an illness that had claimed the lives of many, but it quickly and easily went away.

I am aware that you saved me. Indeed you wanted to test my courage and determination.

Thus I interpret the overcoming to you: I couldn't and didn't want to leave you in a state of the

deepest unknowing.

You must learn wisdom, since what is a king with power only and no wisdom?

Isn't his power badly directed, if it lacks wisdom? Carl Jung, The Black Books, V. 7, Page 228-229

[I] . What is right is what is in accord with the whole, and the whole leads to greater life.

He. That is also well spoken. I have promised you, overcomer, that I will learn.

My power needs wisdom. But why does a God born without wisdom still have power? Interpret this to me!

[I]. I told you, God is the overpowering being.

Wisdom is the opposite, it is mild, it is never violent, it does not shatter, nobody feels fear and grovels before it in the dust.

Because a God is a great power, he mostly lacks wisdom. So it is.

He. This is well spoken, but I don't like what you said. Should wisdom destroy power?

Answer! Carl Jung, The Black Books, V. 7, Page 229

1. **He leaves, he has turned his countenance away, he hunts for black clouds over the**

mountain-truly a God, who aroused no suspicion in us.

[I]: I believe, my soul, that he first emerged not too long ago.

How could you and how could I know? One never knows the inconceivable.

Despite the fact that we have spoken for years of a God who is to come, when he came, he

was shockingly new.

I confess that I'm as shocked as you, stunned-a God of fear and ruthless obedience, a fool with a lightning hammer, who would have thought it!

But a man, a master, a mighty one! It's a pleasure to obey him. Carl Jung, The Black Books, V. 7, Page 230

In 1915, Jung wrote in the prologue to Liber Primus:

"But the supreme meaning is the path, the way and the bridge to what is to come.

That is the God yet to come. It is not the coming God himself, but his image which appears in the supreme meaning" (LN, p. 120).

This section links this figure with Wotan (see below, n. 222). he Black Books, V. 7, Page 230, fn 219

Tuesday evening 6.40 my mother died in Kusnacht, Seestrasse.

Pulmonary and cerebral embolism. Almost 75 years old. The agony was short. 2 seizures.

She died on the 2nd. Her last words were: "Oh God, make it short!" Carl Jung, The Black Books, V. 7, Page 232

[I]. I have nothing to say from myself. Speak! What have you got to say?

All sorts of things seem to happen that I cannot grasp.

1. **Much is going on. Disorder has arisen through the death of your mother.**

Her spirit spurred us to create.

[I]. Why am I so unbearably tired?

1. **Because the burden is difficult.**

[I]. Speak clearly. You hold back.

1. **I can't. Nothing flows. Everything is frozen since the death of your mother.**

And God himself is in the darknesses. Carl Jung, The Black Books, V. 7, Page 233

You don’t know him, since he is not to be grasped, the supremely great one that passed

by and robbed me of speech.

And therefore I have to stammer to you and you will laugh and, alas-not understand what happened.

And yet he stood near us, so near, so tangible as never before.

He spoke to me, he filled me with the breath of eternity.

Why did he choose a stutterer? Why should I announce him?

The Gods sit down with the beggars, they come as guests to the hungry and celebrate the divine meal on empty tables.

I am transformed by this, isolated, silent. No words can express what happened, what :filled me. Carl Jung, The Black Books, V. 7, Page 234

The years go by. I have been to Africa, seeking. Whom?

Probably him, the unknown one, the God or the fate-fortifying one. I didn’t find him there. What does the voice say? I never found him outside. Good, then I come back.

Was this a voice?

Should my soul not have become silent? Have you not become silent?

Hasn’t everything flowed into outer fate? Speak to me again!

1. **You are held outside.**

[I]. Yes, that I am, and must it not be so?

1. **What must be?**

[I]. It is so. Better if you give me light, where I don’t see- or let me dream. Carl Jung, The Black Books, V. 7, Page 235

Zurcher Zeitung described him as a "very kind, very upright, farsighted businessman" (January 14, 1927).

In 1927 Jung painted an image of the map from his Liverpool dream in the calligraphic volume of LN to which he gave the following inscription:

"D. IX Januarius anno 1927 obiit Hermann Sigg aet.s.52 amicus meus.

[9 January 1927 my friend Hermann Sigg died aged 52]" (see below, p. 240).

At his tower in Bollingen, Jung painted a mural bearing a stone-carved inscription in Latin and describing the culmination of the process of the rebirth of the divine that forms a central theme of Liber Novus and the Black Books.

"This is where the God is buried,/ this is where he arose.

/ like the fire inside the mountains,/ like the worm from the earth,/ the God begins. / like that serpent from ashes, / like the Phoenix from the flames, / the God arises / in a wondrous way. / like the rising sun, / like flame from the wood, / the God rises above. / like ailment in the body,/ like the child in its mother's womb,/ the God is born. / He creates divine madness,/ fateful errors,/ sorrow and heartache./ like a tree / man stretches out his arms / and sees himself/ as a heavenly man / that he did not know,/ facing the world's orb / and the four rivers

of paradise.

/ And he will see the face / of the higher man and spirit, / of the greatest father / and the mother of God. / And in an inconceivable birth / the God frees himself/ from man / from image, / from every form, / while he enters / the unimaginable and absolute / secret./

In memory of Hermann Sigg, / my very dear friend,/ died on 9 January 1927." The Black Books, V. 7, Page 232, fn 258

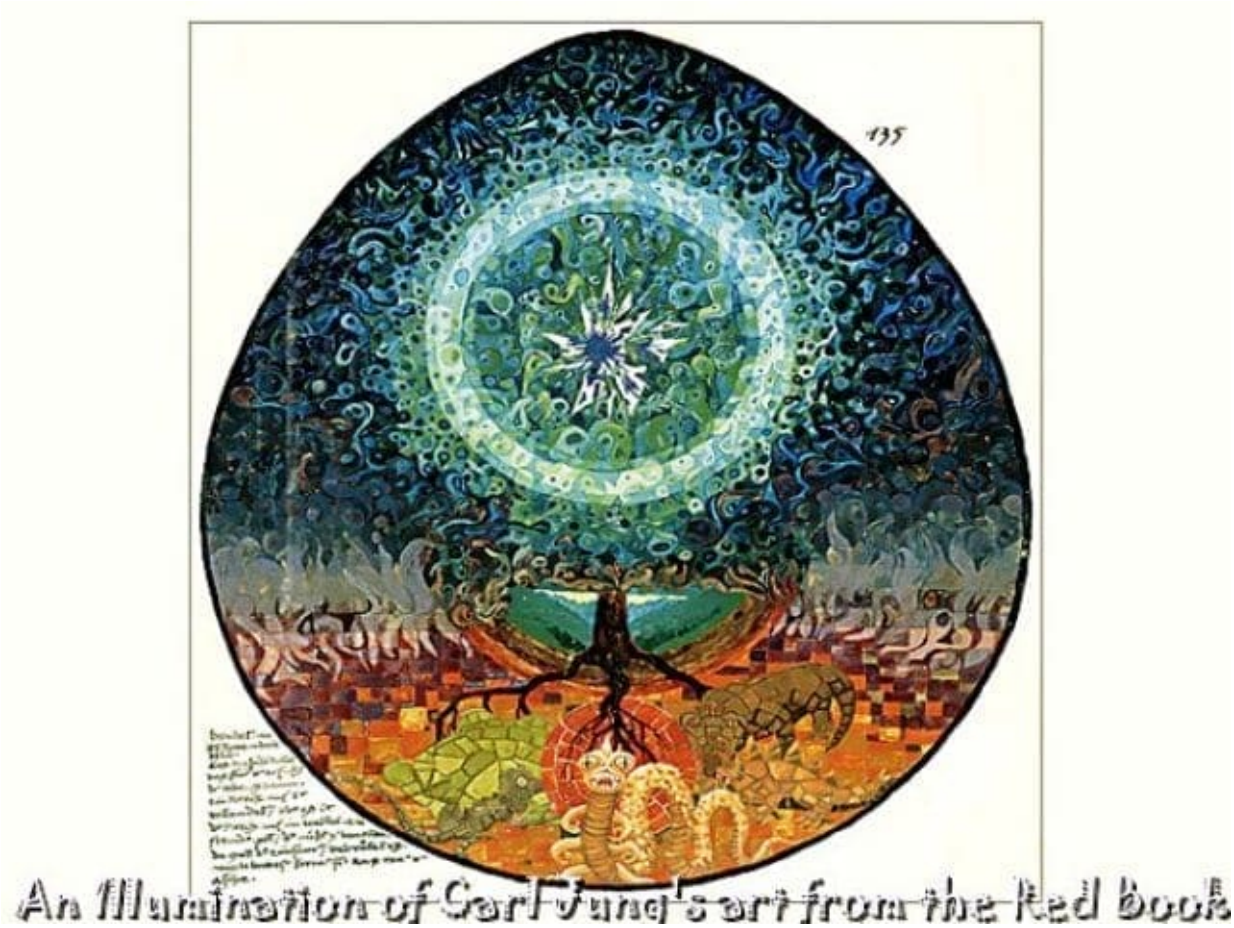
"I" You are right. I looked back too little. I hurried forward too breathlessly.

Why didn't you call me?

1. **I called you through destiny and dream.**
2. **So that was it. I understand. But why did I run forward too fast and far?**
3. **Destiny, necessity, ambition, desire.**
4. **Yes, more looking back-that would be smarter.**
5. **That means "wiser." Why always forwards? What lies ahead? Something better?**

All future like all past.

The look penetrates everywhere-the world of the past, the world of the future make the one, the object of the look, the mirror of Godhead. Carl Jung, The Black Books, V. 7, Page 247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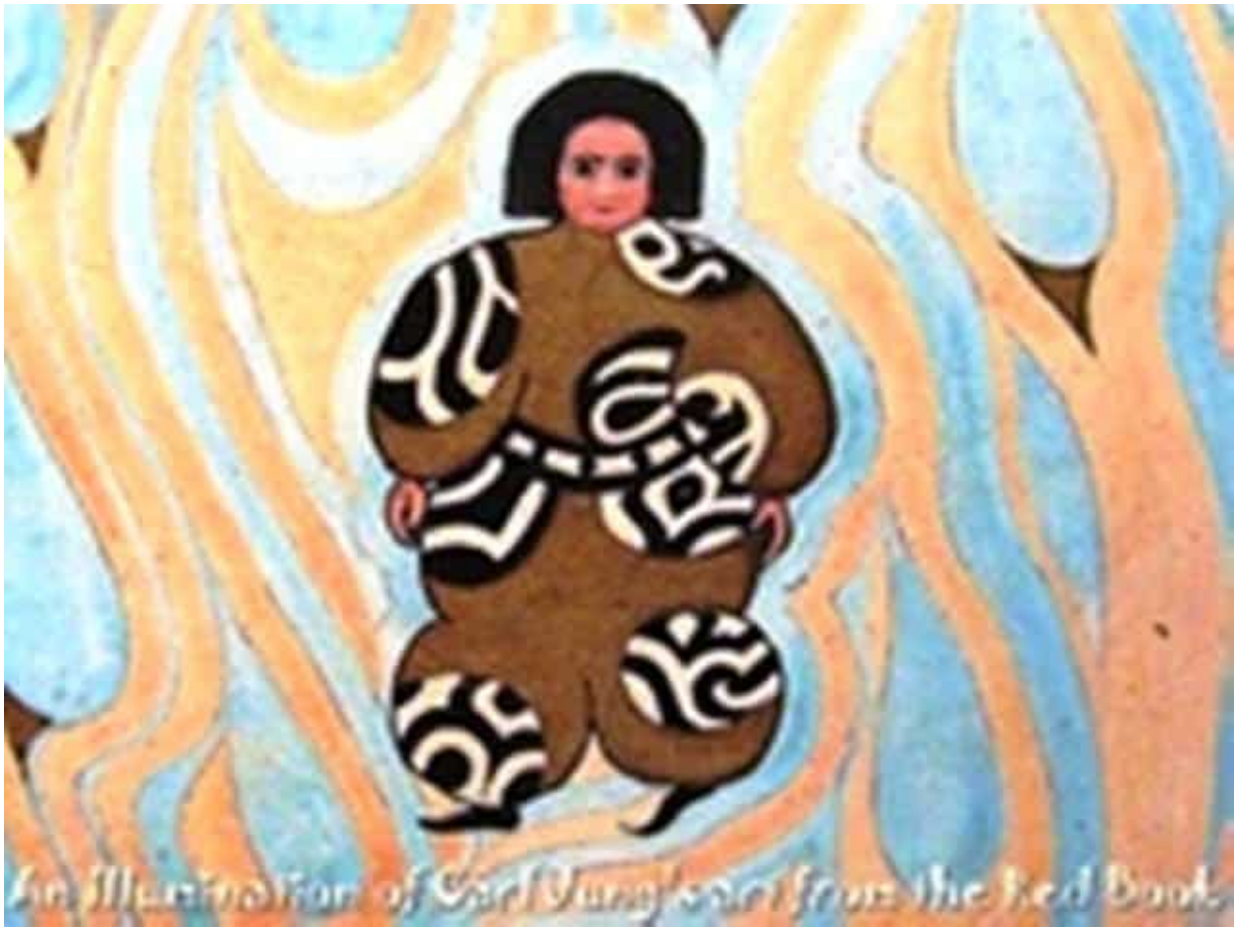
An Illumination of Carl Jung's art from the Red Book

An Illumination of Carl Jung's art from the Red Book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An Illumination of Carl Jung's art from the Red Book

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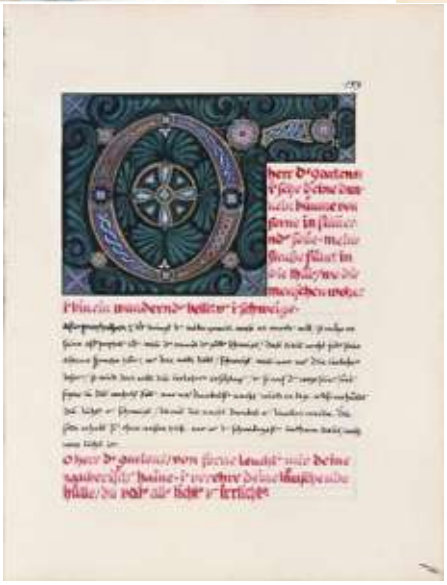
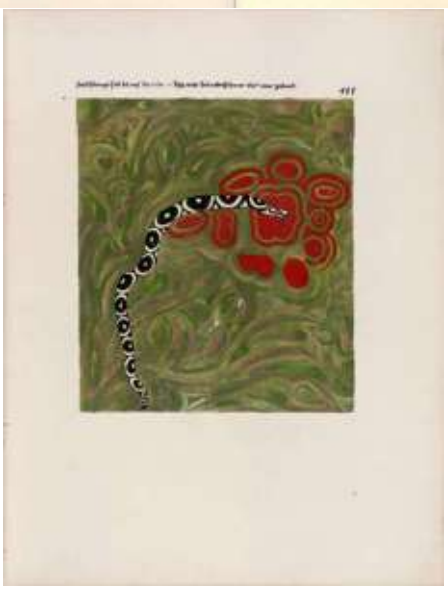
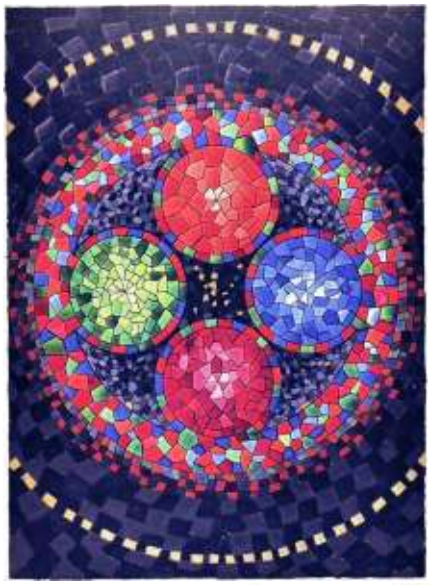
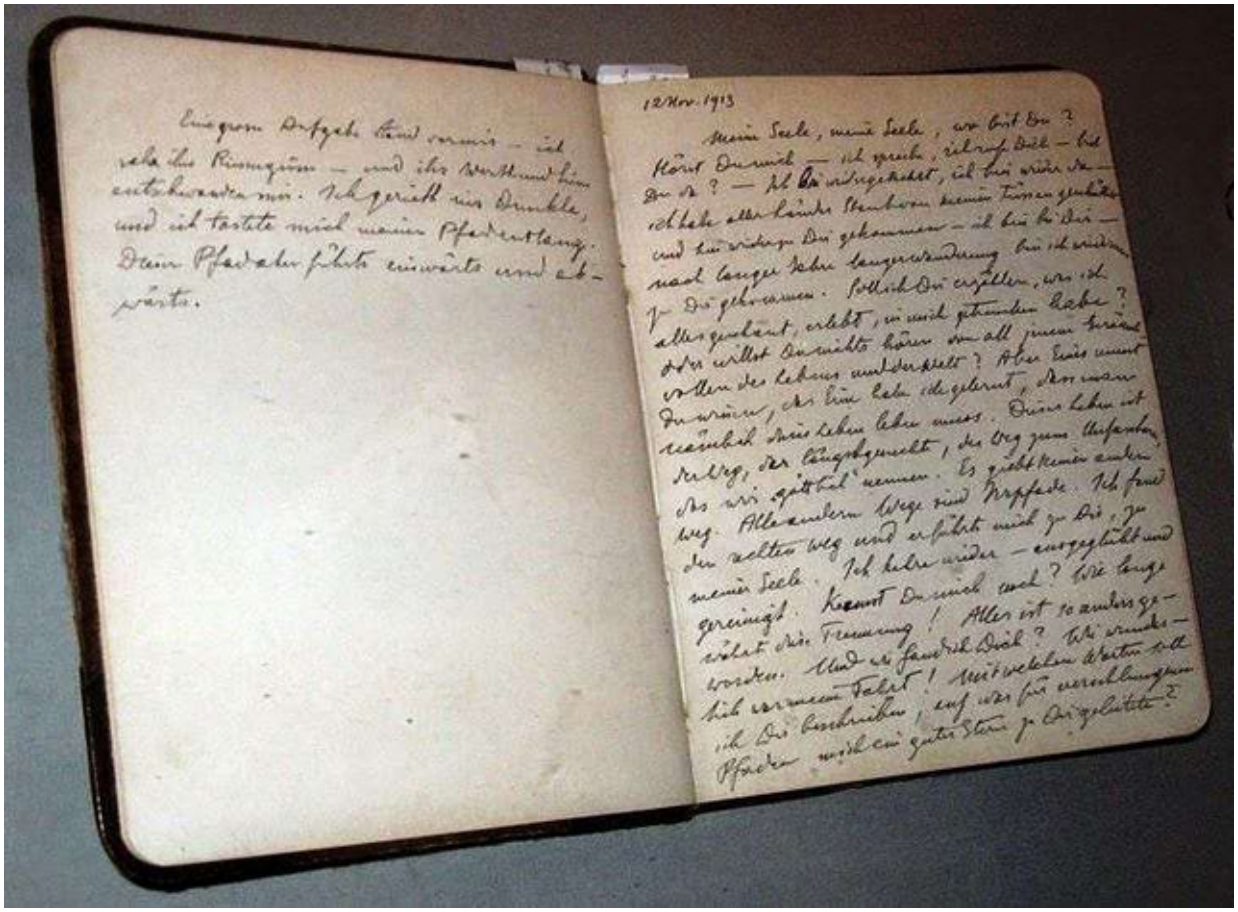




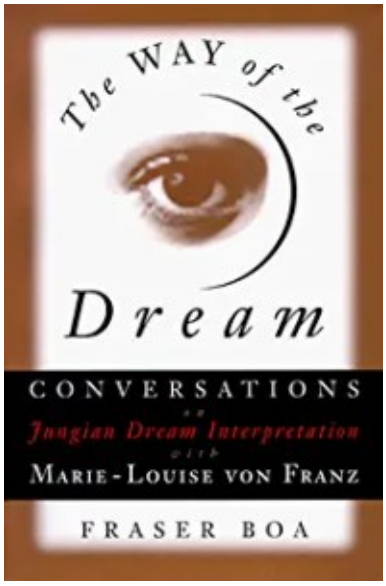




1. https://www.facebook.com/groups/56536297291/

1.1.7 Marie-Louise von Franz: Dreams of a Lifetime (2023-04-08 10:44)

[1]Carl Jung Depth Psychology Facebook Group



[2]The Way of the Dream by Marie-Louise von Franz

Dreams of a Lifetime

The seed of a mountain pine contains the whole future tree in a latent form; but each seed falls at a certain time onto a particular place, in which there are a number of special factors, such as the quality of the soil and the stones, the slope of the land, and its exposure to sun and wind. The latent totality of the pine in the seed reacts to these circumstances by avoiding the stones and inclining toward the sun, with the result that the tree's growth is shaped. Thus an individual pine slowly comes into existence, constituting the fulfillment of its totality, its emergence into the realm of reality. Without the living tree, the image of the pine is only a possibility or an abstract idea . . . .

The realization of this uniqueness in the individual is the goal of the process of individuation. C. G. Jung in Man and His Symbols

DREAMS TELL us where our energy is and where it wants to go. Every dream is a helpful message, giving insight into the particular meaning of a particular situation in our lives. Night after night, these messages keep coming, more than one hundred thousand during the course of an average lifetime. If we study our dreams over a period of time, we begin to see meaningful connections between them. There seems to be an overall guiding force at work steering each of us toward our own unique destiny.

Dr. von Franz, in analyzing people's dreams, have you observed an overall pattern in the dream life of an individual?

There is still a lot of research to be done, but I have noted my own dreams for forty years, and some of my analysands have taken down their dreams regularly over years. I also have about three thousand eight hundred dreams given to me by a patient who died. He was a very conscientious noter of dreams and wrote his dreams down for years and years.

Another of my analysands picked out themes from his dreams: the theme of fighting,

the theme of the father, the theme of sports. He noted that these themes appeared and disappeared, only to reappear again. There is something periodical about it. When he followed a single theme, he could see the way it slowly changed. There was a gradual change.

People in analysis very often get discouraged and say, "I'm still dreaming about Father shouting at me. That's a dream I've had since the beginning of my analysis. I haven't developed at all. " But I say, "Wait a minute, if we look at it very closely, if we follow up all the dreams you have had about your father, you will see there is a slight change. " The change is very gradual. It is as if something in the depth of the person was cooking the theme and sending up messages from time to time. A negative father figure, for instance, becomes more and more amiable. Or there is a dangerous situation which occurs in early dreams, and in later dreams the same situation recurs, but there is a solution to it. It's as if nature slowly broods on the problems, developing them slowly. In dream interpretation we observe this slow development. Our conscious attention can speed up that maturing process by cooperating with nature in working out problems. Analysis is nothing else than the concentration of our conscious attention upon that natural maturing process in order to speed it up. It's like adding fire, so that the process will go faster.

Our conscious life appears to develop through definite stages: childhood, adolescence, and so on. Do dreams show a parallel development?

There is an essential difference between the dreams of very young people and those of aging people, and in the middle of life there is a transition stage. You can say that in general the dreams of very young people try to help them to adapt to life. There is a movement toward outward adaptation, to the fulfillment of the love life, personal ambition, and so on. Between thirty-five and forty, dreams shift to an adaptation toward the inner life, to finding the meaning of one's own life. Nowadays, however, the inner life sometimes becomes urgent even for young people. We are so crushed by the mass-mindedness of our civilization due to the problem of overpopulation that many of us feel superfluous. We feel, "If I were removed to the cemetery nothing would be changed. There would be one less mouth to feed, and that would be really a blessing. Mankind would just continue to teem on this planet. " The mass-mindedness governing our civilization crushes us and makes us feel superfluous and unimportant. In our professional lives we can always be replaced by twenty others who want the same post. And that has a very destructive effect on modern man. Either he compensates by becoming a megalomaniac who wants to be the top dog and at least achieve something, or he feels completely crushed and superfluous, so that a kind of sneaky depression creeps up in him. You find that depression nowadays in many young people. In some hidden way they feel deeply depressed and discouraged. They don't believe in their own lives or in the meaning of their own existence.

Now, all dreams point out to the individual the unique meaning of his or her unique life. That is perhaps the most important feature of dream life. It is as if there are two thousand trees in a forest and they are all just trees, but when looked at closely and accurately, each has a unique personality. No two trees are alike. They are all personalities. Nature fulfills its pattern in unique, individuated beings. That's why statistical thinking is so detrimental, so harmful. We can say that in a heap of stones the average weight is one kilo. But, if we look at the stones individually, there is not one stone which weighs one kilo. One stone weighs two kilos, one weighs a half kilo, and so on. We have to learn to see and respect the uniqueness of the real thing. Reality consists of an enormous number of unique beings, and dreams help us to find the unique pattern of our life. In modern psychological practice people complain over

and over again, "My life has no meaning. " They shrug their shoulders and say, "What for? What am I here for? What's the use of it? I could just as well not exist. " And here the dream is uniquely helpful in pointing out what the unconscious wants of that person, what it wants that person to become.

It's often very surprising. When people come to me, I sometimes try to guess what their destiny or task is. I wonder what will become of them. Is this a creative problem? Will that girl who is so unhappy in love get her Jack or John? I never guess right. What comes out is a complete surprise. And after the event one says, "That is uniquely the solution for that person. That's not a collective solution. "

That is why publishing case material can sometimes be very discouraging. People think, "Ah, that's the solution to my depressive problem," or "That's the solution to my unhappy marriage. " But it isn't. It is only the solution for that person in that particular case. Another case is different. All solutions are unique. That's why it's even dangerous to publish case material, because people identify and think it's their solution. But it's not their solution. It's that other person's solution. That's what makes the work on dreams so exciting. It never repeats. You can never guess accurately. Nature always provides a creative answer.

Do you believe in predestination, Dr. von Franz? Do dreams show life is predetermined?

Naturally a lot of a human life has a preexisting pattern. You are horn as a man or a woman, as a white man or a Chinese woman, in this place and not in another place, in this family and not in another .

There is a given pattern, but there is also a certain leeway or freedom. Otherwise we could give up therapy and say that people have to fulfill the pattern of their lives, and that there's nothing that can be done about it. But by reading the pattern, by making it conscious, by interpreting the dreams, we cannot escape our fate, but we can give it a more positive meaning. It makes a difference whether we say yes to our fate and fulfill it positively, or say no and are dragged by it against our will. So we can say that although there is a certain predestination, it's not absolute. It's not like the fatalistic idea of Allah, who decides everything so it just goes that way. We can change things, and that's why therapy has a meaning. We can change things by understanding the pattern of our life, thereby avoiding certain negative consequences of it. We can give it a relatively more positive aspect.

You have said that dreams in the first half of life aid ego development and in the second half focus on a search for meaning. What then do dreams say when death is on the horizon, when a person is terminally ill?

Well, I have just started a study of the last dreams of people before they enter the coma. The dreams of dying people are not about death, but generally about a journey. They have to get ready for a journey, or they have to go through a dark tunnel and be reborn into another world, or they have to go through a disagreeable darkness or through a dark cloud to come out into another space, or they are going to finally meet their beloved partner. This meeting is the famous motif of death as a marriage, marriage with one's own other inner half. Or, when someone is so strongly identified with their body that they are inclined to think that when the body is finished, everything is finished, then they have dreams which try to detach them from the body. I remember also the dream of an officer in the cavalry who dreamt, just before he

died, that a soldier came to him and said, "Officer, look at what I have to show you. " And he showed him the decaying corpse of his horse. Jung interpreted the dream: "The warm-blooded animal which you are is going to die. That's what's going to happen to it, but it's not you.

It's only the warm-blooded animal body which is going to decay, but not you yourself. " Jung made this interpretation because the dreamer's consciousness still existed in the dream. He was able to look at the corpse.

The dreams of dying people show a tremendous variety. Generally they contain the same archetypal motifs which comparative ethnology has discovered in its study of death rituals and the beliefs about life after death among the different human populations: that it is a rebirth, that it is a long, long journey into another country, that it is a transformation, that it is a partial destruction out of which something survives. There are many motifs.

At lunch today you told me the dream of a dying woman.

Yes, she was a very simple woman, and she told the nurse in the morning after breakfast, "Last night I had a strange dream. I dreamt that there was a candle on the windowsill. It was slowly burning down and it began to flicker. I panicked and I thought, 'My God, now the great darkness is coming, the great darkness is coming. ' And then, suddenly, there was a change, and the candle was outside the window sill on the outer part of the window and was big and burning quietly again. " Isn't that a strange dream? Four hours after that dream she died.

The dream seems to tell her, "Yes, the candle of ,your life is flickering. It's going out. But life will continue in another medium, in another sphere. Beyond the isolating threshold of the window, that very same life will be going on. " She was very comforted by the dream without understanding it. And that is a typical dream of a dying person.

I remember another dream, which was published by a medical doctor. A man dreamt that he saw an abyss, and at the bottom of the abyss was a growing tree which was slowly losing its roots. Suddenly there was an earthquake, and the tree started falling, and the dreamer thought, "That's the end." Just at that moment, the tree began to hover in midair, and it continued to exist in midair without having roots in the earth. It just hung there in midair, as if the unconscious were saying, "Your tree of life is losing its contact with earthly reality, but it is not dying. The life process is going on in another medium. "

That's the gist of most dreams of the dying, and that's why it is very worthwhile to continue analysis with dying people. Many psychological schools don't bother about old or dying people, because they think they have no further need of adaptation to life. After all, sex problems don't exist when you're on your deathbed. But you can see that the voice of nature or the voice of instinct, which is the dream, helps the people to die in peace. It comforts them.

Many people to whom I told such dreams objected that it is wishful thinking, that dreams are wish fulfillments, but I don't believe it. As you see from the dream of the decaying horse, nature does say quite unsentimentally that the end is coming. In that woman's dream, the flickering candle does go out. But at the same time as the dream says that something is coming to an end, it also says that something is continuing in another medium. It's very difficult to imagine how it's going on, or what is going on. We can only take it as such.

Are there dreams that announce death, that say a person is actually going to die?

Well, I would say that until they are actually dead, you are never quite sure. A woman consulted me once who had cancer, metastases all over the body. She had shocking death dreams. She dreamt that her watch had stopped. She brought it to the watchmaker, and he said it couldn't be repaired. She dreamt her favorite tree was felled in the garden. I didn't even have to interpret the dreams for her. She said sadly, "That clearly tells the outcome of my illness. " The doctors told her in the usual way, "You will get better. You will be all right. " But she was sure she was dying, and that terrible shock made her pull up her socks and face her problems. She had a problem she hadn't faced, and I can only say she's still alive after fifteen years. She had death dreams to give her a death shock. She could have died, and she could have not died. Out of shock, she chose to live.

After that experience I would say that even if people have death dreams, it might only mean that they should face death. It doesn't mean that death will actually happen but that they must come to a naked confrontation with the fact that their life might come to an end. That may give them either a salutary shock so that they continue to live, or it may mean, "Now it is finished. " I would never dare to say what it means before the end has come.

But there is also sometimes a kind of uncanny smell around certain dreams where one has the feeling, "Umm . . . that forebodes death." But that's more of a parapsychological, mediumistic feeling one has about it. Scientifically, I couldn't give any reasons why one dream means actual death, while another means only the problem of death. Sometimes I get a gruesome shiver when people tell me a death dream, as if my sympathetic nervous system is saying, "Watch out, this really means death."

Does your work with dreams lead you to believe in life after death?

I wouldn't say I believe in it. That is a bit too strong. I would say that it seems to me from the dreams that there is a life after death. I think that dreams do not cheat, and because they are not wish fulfillments, there must be an aspect of life or the psyche going on. The question I would not dare to answer unequivocally is, "Does life go on impersonally, or does individual identity continue?" The dreams give contradictory evidence about that.

For instance, if you take the dream of that tree, you can say, "Yes, the life process of that man is going on, but not his ego. He himself is no longer around. " On the other hand, there are other dreams which point to the fact that even the conscious identity continues. So it remains, for me, an open question.

Dr. von Franz, you've demonstrated how dreams reveal the fate of humanity, how they work at regulating the human psyche and are the key which unlocks the mystery of living one's own destiny. You've shown how they address even the most profound questions of life and death. But still one question puzzles me. If dreams are messages sent to inform our consciousness, why are they so obscure?

That has puzzled me too. I have often asked reproachfully, "Why does this damned unconscious talk such a Chinese difficult language? Why doesn't it tell us clearly what's the matter?" Now Jung's answer was that it obviously can't. It doesn't speak the language of the

rational mind. Dreams are the voice of our instinctive animal nature or ultimately the voice of cosmic matter in us. This is a very daring hypothesis, but I'll venture to say that the collective unconscious and organic atomic matter are probably two aspects of the same thing. So the dreams are ultimately the voice of cosmic matter. Therefore, just as we cannot understand the behavior of atoms (look at the Chinese language modern physicists have to use to describe the behavior of an electron), so we have to use the same kind of language to describe the deeper layers of the dream world.

The dream takes us into the mysteries of nature strange to our rational mind. We can compare it to atomic physics, where the most complicated formulas are not sufficient to describe what is happening. I don't know why nature has constructed our rational mind in a way that prevents us from understanding the whole of nature. We are born with a brain which seemingly can understand only certain aspects. Perhaps there will be later mutations on another planet where Nature will invent a brain which can understand these things. The Way of the Dream, Page 209-217

1. https://www.facebook.com/groups/56536297291/
2. https://www.amazon.com/Way-Dream-Conversations-Interpretation-Marie-Louise/dp/1570620369/ref=sr_1_1?crid=1EHHLBOLKO9NL&keywords=marie-Louise+von+franz+the+way+o

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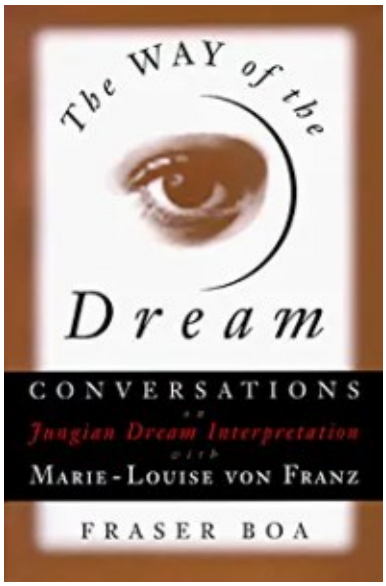
1.1.8 Marie-Louise von Franz: The Maker of Dreams (2023-04-09 10:13)

[1]Carl Jung Depth Psychology Facebook Group



[2]The Way of the Dream by Marie-Louise von Franz

The Maker of Dreams

Legend has it that when the gods made the human race, they fell to arguing where to put the answers to life so the humans would have to search for them.

One god said, "Let's put the answers on top of a mountain. They will never look for them there. "

"No," said the others. "They'll find them right away. " Another god said, "Let's put them in the

center of the earth. They will never look for them there. "

"No," said the others. "They'll find them right away. " Then another spoke, "Let's put them in the bottom of the sea. They will never look for them there."

"No," said the others. "They'll find them right away."

Silence fell. . . .

Aftera while another god spoke, "We can put the answers to life within them. They will never look for them there."

And so they did that.

Analytical Psychology focuses on four major archetypes of the unconscious: the shadow, the anima, the animus, and the Self. Throughout this book we have examined dreams which reveal the first three. Now we come to the fourth and central archetype,

the Self.

The Self is the regulating and unifying center of the total psyche, both conscious and unconscious. Symbolically it has been expressed throughout the history of mankind as the inner Godhead, or the image of God.

This dream not only reveals the energies of the Self but also explains the function of dreams in the human psyche.

I had this dream when I was doing my analytical training in Zurich. The evening prior, a friend and I discussed our anxiety about interpreting other people's dreams.

The dream holds a very deep mystery for me. In the dream, I was myself and yet I was not myself. The dream ego had a wisdom and a knowledge that I do not have. It was as if the I who is me in the dream (rather than in waking life) was present during our discussion and provides the understanding.

At the beginning of the dream, I was sitting cross-legged on the ground in the central square of an ancient walled city. A young man full of life and vitality entered the square. He was naked to the waist, and the sun reflected through his long blond hair. He sat down opposite me and told me a dream, which I interpreted. As I interpreted his dream, rocks, huge boulders, fell out of the sky and hit the dream, causing it to split. Chunks flew off, revealing an inner structure to the dream made up entirely of nuts and bolts.

And, as he continued to relate his dream, other boulders fell from the sky. On impact, more chunks flew off the dream, progressively revealing an inner skeleton, which eventually took the form of a kind of abstract modern sculpture made of iron. I walked over and picked up a chunk that had been knocked off the dream. It was made of bread. I said to the young man, "This demonstrates how a dream must be interpreted. You must know what to discard. It's just like life."

Then the dream changed. The youth and I still sat opposite each other, but on the bank

of a river. The form which his dream had previously taken had changed. Rather than being c^{o}*mposed of the nuts and bolts skeleton and chunks of bread, the dream now formed a pyramid of many colors, with each color forming either a triangle or a square. It was as if this pyramid, about five feet high, was shingled on all sides with thousands of these small colored squares and triangles. And the colors kept changing, an incredible flux of color change. As the color changed in one of the shingles, then another color had to change in another part of the pyramid. The energies were in constant motion. I explained to the youth that this balancing of energy was what dreams were all about. They compensate psychic energy.*

Then again the dream changed. The pyramid which had been so beautiful with all the many colors was now com posed entirely of ^{s}*hit. And there was another pyramid on top of the base pyramid, but it was invisible. Moreover, the top pyramid was upside down, so that the tips of the two pyramids came together into a central point. But that apex was also invisible. This puzzled me because that point was necessary to hold the structure together. Then the apex began to glow with an intense white light. It was strange looking into that space. There should have been something there, but there was only light. I looked down at the base pyramid, and as I peered deeply into the pyramid of shit, I realized, "The hand of God is in the shit. " Those were the exact words that came to me.*

Then I knew why I couldn't see the invisible point. That glowing white point was the face of God, and no one looks at the face of God and lives. Just like a hole in a fence. You

can't see the hole if you haven't got the fence. What's visible makes the invisible visible. Then I woke up. -male dreamer

At the beginning of the dream, I was sitting cross-legged on the ground in the central square of an ancient walled city. A young man full of life and vitality entered the square. He was naked to the waist, and the sun reflected through his long blond hair. He sat down opposite me and told me a dream, which I interpreted . . . .

The evening before, the dreamer had puzzled about where dreams come from and how one interprets them. Because this is such a vitally important question, the unconscious revealed this beautiful dream, as if the Self, as the center of the dream, introduced itself to him, and said, "I am the maker of the dream. Look at what it is. "

First he is in the square of a walled city. Since Roman times, old European walled cities were laid out as a square or a circle with a cross in the middle, in mandala form. The original mythological idea behind it was that the center represented the center of the world. You find it in the pattern of Roman towns, in all Roman foundations, and later in most medieval towns. It' is really a mandala, a world center. The dreamer is in the center of just such a place, in the center of human life and human civilization, and there also sits the young man who tells the dream. He is a blond-haired youth, an unknown young man who is full of vitality. We could compare him to a sun hero, because blond hair is generally associated with solar qualities. He is the enlightened one and also the healthy one within the dreamer. We could even see in him an aspect of the Self of the personality, because ultimately the Self is the dreamer, the sender of the dream, and the interpreter of the dream. We are only the clown who watches it all .

. . As I interpreted his dream, rocks, huge boulders, fell out of the sky and hit the dream, causing it to split. Chunks flew off it, revealing an inner structure to the dream made up entirely of nuts and bolts.

And, as he continued to relate the dream, other boulders fell from the sky. On impact, more chunks flew off the dream, progressively revealing this inner skeleton, which eventually took the form of a kind of abstract modem sculpture made of iron . . . .

Alarge boulder falls from heaven and hits the dream. That has to be seen together with the fact that he asked himself, "How does one interpret dreams?" Interpreting a dream is not something one can do by rational effort alone. One depends a bit on the help of the unconscious, on hunches coming from the unconscious which hit the mark. The art of dream interpretation is to aim in the right way and hit the mark that clicks in the dreamer. That's why, when someone discusses dreams with others and they all voice a different theory about what it might mean, the dreamer has the feeling, "Yes, it could mean this, it could mean that. " Then all of a sudden somebody says something and it clicks. The dreamer then feels, "That's it! Now I feel that's it. " That's when the boulder falls from heaven.

I always feel when I interpret dreams to people that, if the unconscious doesn't give me the right hunch, I am lost. I can stammer forever, but the unconscious, thank God, is very interested in the understanding of dreams and generally helps one to hit the mark. But it is really an act of grace that falls from heaven.

What remains is a structure made up of bolts and nuts. The bolts could be looked at as a masculine symbol and the nuts as a feminine symbol. In German the nuts are called Mutter-mother. Therefore, this structure is a union of the masculine and feminine principles. It is a union of opposites. The bolts with the nuts are there to connect, to make connections.

How does this relate to dream interpretation?

Well, every dream makes an essential connection between our ego consciousness and our inner center. A lasting connection. Everyone who has observed and watched his own dreams over years will have a series of dreams in mind of which he will inwardly say, "That dream and what it meant, I will never forget. " One is forever linked with it and through that dream, one is linked with one's inner center.

. . I walked over and picked up a chunk that had been knocked off the dream. It was made of bread. I said to the young man, "This demonstrates how a dream must be interpreted. You must know what to discard. It's just like life. " . . .

Now, as soon as the interpretation hits the mark, or hits home, as we say, then it turns into the bread of life. Whenever we understand a dream properly, we feel nourished. We feel, so to speak, the supernatural nourishment we need inside, which comes from the unconscious. That is very often represented in dreams as either the bread of life or the water of life, because when it hits the mark, one is vivified and nourished, and one has a kind of happy, satisfied feeling, like the feeling you have after eating a good meal. One feels, "That's it. Now I know where I am going. Now I can go on. " Something becomes peaceful and satisfied within one.

When those boulders hit down, some of the substance, the bread, flies away, ·and what remains are bolts and nuts which slowly build up a strange pyramidlike structure. So there is, so to speak, an outer form of the dream and the dream essence. And we can say, "Yes, the outer form of the dream is the sequence of images which we have to understand, which we have to follow up."

But then, and this is the most difficult part of dream interpretation, we have to ask ourselves, "Now, what is the essence of the dream message? What does the dream tell us?" Then we have to penetrate to the essence of the message, the divine message which is contained in that strange shell, that sequence of absurd pictures, those difficult-to understand images. This essence points to the Self. Dreams always point to the inner center. They are like hundreds of forms all pointing to the inner center. Every dream is an attempt of nature to center us, to relate us again back to our innermost center, to stabilize our personality.

The major question in dream interpretation is explained to the dreamer: namely, what to discard and what to keep. "It's like life." The dream, like life, has a surface which one has to discard. For instance, dreams, being pure nature, use some very absurd similes, some of them in very bad taste. I remember, for instance, a painter analysand who dreamt that he was taking a shit and he produced so much, more and more, that the toilet overflowed with it. Then we found out what had happened. The evening before he had started a painting on a small canvas. Then he had a lot more fantasies, but he couldn't find room for them on the small canvas. So, you see, because he was a bit stingy and didn't want to buy a bigger canvas, the dream clearly told him what it thought of his attitude.

So you see, the dream does not follow the rules of our good education or the ideas of good manners. It speaks a natural language. The surface is sometimes very repellent, or just stupid. People will say, "Last night I had an absurd, stupid dream." Then they have to discard the image so they can break through to the meaning. The imagery is not the important thing. The meaning, the message, is the important thing. And, as the dream says, it's the same in life.

. . Then the dream changed. The youth and I still sat opposite each other, but on the bank of a river . . . .

It is as if the first part of the dream tried to explain to the dreamer what the dreams are in their essence and where they come from, while the second part of the dream tried to explain to the dreamer how dreams function within the course of life which is symbolized by the river.

The river is an image of the flow of time. So it's not merely a question of what this or that dream means, hut rather what is the meaning of the whole river of dream life that we enter every night? What is it? What's the meaning of it? Where does that river come from or what's the basic principle of its aliveness?

. . The form which his dream had previously taken had changed. Rather than being composed of the nuts and bolts skeleton and chunks of bread, the dream now formed a pyramid of many colors, with each color forming either a triangle or a square. It was as if this pyramid, about five feet high, was shingled on all sides with thousands of these small, colored squares and triangles . . . .

In the dream, by the side of the river, the structure of bolts and nuts changes into a pyramid shingled with thousands of colored quadrangles and triangles which is constantly alive and moving.

Now, the pyramid is a symbol of what Jung calls the Self, the innermost divine center of the psyche. It is an image of the Self for both men and women. If the Self is personified in

a man, it's usually a wise old man; and if it is personified in a woman, it is generally a wise old woman. When it is not personified, however, when it is what one would call a mandala, beyond the differences of sex, it simply means the innermost center of the human psyche. Here, the image of the Self is a four-sided pyramid, with each side being a triangle.

The Egyptian pyramids were built in this form, and the uppermost stone which crowned the pyramid was in itself a small miniature of the large pyramid. We can't see those uppermost stones anymore because they have fallen off, but probably they were covered with gold and were oriented in such a way that the first ray of the rising sun reflected off them. The idea was that the moment when the sun hit the point of the pyramid, the dead would be resurrected. At that moment the dead king who rested in the pyramid would rise from his grave and go up along the path of the Sun God and over the horizon. The stone, the pointed stone on top of the Egyptian pyramids, was called hen hen. It was a sacred stone and was also connected with the word benu„ which is the word for phoenix, the symbol of resurrection. So the pyramid is always associated with the eternal part of the dead person. The pyramid is a grave which survives death and resurrects the dead to an eternal life in communion with the Sun God. When the rays of the rising sun hit the hen-hen stone, the dead Pharaoh in his grave was enlightened. He rose from the dead, and awakened again from the underworld.

. . And the colors kept changing, an incredible flux of color change. As the color changed in one of the shingles, then another color had to change in another part of the pyramid. The energies were in constant motion. I explained to the youth that this balancing of energy was what dreams were all about. They compensate psychic energy. . . .

The dream stresses that the many triangular and quadrangular shingles which cover the pyramid are colored in a thousand nuances. Because it is a living thing, the pyramid is constantly changing. Whenever one color nuance changes on one side, another color must change on another side in order that a fluid equilibrium is preserved throughout the whole pyramid.

We have observed that this equilibrium is a function of the Self. The Self, the innermost regulating center of our psyche, seems to aim at keeping the whole psychological system in a fluid balance. We call that the law of compensation. Whenever one takes on a lop-sided attitude in consciousness-too rational, too spiritual, too materialistic, too driven by a single drive-then the dreams compensate by bringing up that which outweighs it on the other side. that's why Saint Augustine after his conversion to a higher spirituality said, "Thank God, I am not responsible for my dreams." He must have had dreams which pulled him right down to earth.

This law of compensation, however, is not a mechanical compensation: if I try to be good, my dreams will be bad, or, if I try to be too cheerful, my dreams will be melancholy. It's not a mechanical way of bringing in the opposite. Rather, it is a compensation in the service of the totality. It is as if the dream says, "You are lop-sided compared to your inner totality. " That is the essential wisdom of the dream: to preserve a balance among all our psychic opposites and establish a kind of middle way. The unconscious seems to be · in favor of the Chinese Yin/Yang philosophy, or the idea of the Tao as being a subtle balance of opposites.

. . Then again the dream changed. The pyramid which had been so beautiful with all the many colors was now composed entirely of shit. . . .

Here we have again a union of extreme opposites: divine light and shit, the most eternal and the most transient, the most treasured and the most valueless. We discard shit. We cannot digest it, so we get rid of it. It is the thrown-away stuff.

. . And there was another pyramid on top of the base pyramid, but it was invisible. Moreover, the top pyramid was upside down, so that the tips of the two pyramids came together into a central point. But that apex was also invisible. This puzzled me because that point was necessary to hold the structure together. Then the apex began to glow with an intense white light. It was strange looking into that space. There should have been something there, but there was only light. . . .

Just as in the real Egyptian pyramid the uppermost point is the most luminous and important part of the whole structure, so it is in this dream pyramid. The upper point is empty space, something invisible, which is at the same time radiating a light. One is naturally reminded of the Buddhist teaching that Nirvana is the uppermost point of emptiness, that the Self is not an empty emptiness, but an emptiness full of light that has no specific definable content, while being the source of inner enlightenment.

I think now that Zen Buddhism and many other Eastern meditation techniques have so widely spread, it is not necessary to comment much more on this symbol. It is that state which the peoples of the East are striving for in their meditation exercises and techniques. Humanity, so to speak, is aiming at realizing that point of the pyramid. It represents the highest value in the psyche, or the Godhead, or the inner Buddha. The different schools give it different names, but it is always that same inner thing.

. . I looked down at the base pyramid, and as I peered deeply into the pyramid of shit, I realized, "The hand of God is in the shit. " Those were the exact words that came to me . . . .

This point is made visible in the dream by the fact that the pyramid consists of solid shit. One is reminded that the alchemists always thought that gold was found in shit. The highest is found in the lowest. And in certain Eastern schools of meditation, it has been pointed out that after having reached illumination, one returns to the very ordinary life-the very ordinary life is also part of one's illuminated life. There is no contrast between having an inner illumination and living the shitty life of every day. Even those opposites belong together.

. . Then I knew why I couldn't see the invisible point. That glowing white point was the face of God, and no one looks at the face of God and lives. Just like a hole in a fence. You can't see the hole if you haven't got the fence. What's visible makes the invisible visible. Then I woke up.

But the light makes the hand of God visible in the shit, and if we can see the hand of God in the shit, then we can stand the shit. Otherwise we suffocate in it. That's it! That's the message of the dream pyramid.

He dreamt he was a butterfly. And ever after he was puzzling whether he was a man who dreamt that he was a butterfly, or a butterfly who dreamt it was a man.

Are we the dream of the Self, or is the Self our dream?

We just don't know. The Way of the Dream, Page 218-229

1. https://www.facebook.com/groups/56536297291/
2. https://www.amazon.com/Way-Dream-Conversations-Interpretation-Marie-Louise/dp/1570620369/ref=sr_1_1?crid=1EHHLBOLKO9NL&keywords=marie-Louise+von+franz+the+way+o

1.1.9 Marie-Louise von Franz: Liberation of Relationship (2023-04-10 04:16)

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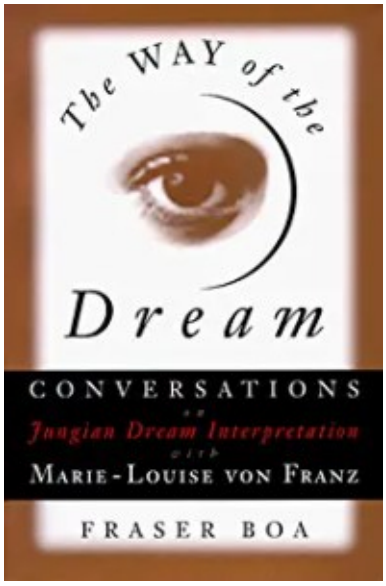

[2]The Way of the Dream by Marie-Louise von Franz

Liberation of Relationship

If one loves the other really, one wants him to be free, not to put him on a leash like a dog. -Marie-Louise van Franz

Dr. VON FRANZ, over the years I've heard love defined by poets and philosophers in a thousand different ways, and even though in our earlier discussions you flatly refused to define love, I think your

expression "liberation of the heart" is just that-a definition of love.

Well, feeling is my inferior function, so I have a certain difficulty articulating that. The feeling function is something which is completely neglected nowadays. Generally we identify feeling with affect and emotion, but that is only inferior feeling. For instance, young people in their happenings, their rock concerts, liberate their feelings, but it mostly comes out in strong emotion, in a feeling of loving everybody or destroying everything. Their feelings spill all over the place. They are not individually pointed.

Differentiated feeling, on the contrary, is to love that unique person for his or her uniqueness. It is difficult, for it presupposes that you are capable of seeing the uniqueness of the other person, of getting rid of all schematic psychological judgments. It is ultimately something irrational that has to do with one's own development. The more one becomes a unique

individual oneself, the more one individuates in the Jungian sense of the word, the more one becomes able to see the other person as a unique person and not have some cliche judgment about him or her. If you listen to how people gossip about each other, you notice that much of what they say is a cliche that misses the uniqueness of the other person. It doesn't define their uniqueness.

So liberation of the heart would mean to become slowly capable of feeling and sensing the uniqueness of the other's personality and to love that uniqueness. That doesn't mean this Christian all-pardoning, sweetie pie, strawberry sauce love which loves and pardons everything. It means, on the contrary, a very great precision of feeling. People with differentiated feeling are even shocked if you talk to them in a not-quite-genuine tone or make a not-quite-genuine gesture with the hand. They feel your uniqueness, and they want you to be yourself. That is the most important thing for a psychologist, to love the genuine person of the patient and to openly dislike what is not genuine. This brings out what he or she really is or is meant to be by nature. That is real love-the love which heals and makes the other person whole. It has nothing to do with sentimentality, or being just sweet or polite.

Exactly the opposite!

Exactly the opposite. It's very tiring. It's constantly having a quick, precise reaction to the way the other really is, _ or is not, or should be. You find it sometimes in the anecdotes of the Zen masters. A novice comes with an ungenuine answer, or with a tricky intellectual question, and the Zen master just hits him in the core of his real being.

Can you think of one of those anecdotes?

A novice came in and the master said, "Look in the stove and see if there is still some fire under the embers. " The novice looked and said, "There is no fire under the embers. " The master gave him a hit over the head and said, "There is fire under the embers. " At that moment the novice woke up.

That absence of "genuineness" is what a man experiences when he is attacked by a woman's animus. He feels she is not being herself, is not being genuine. It creates a delicate problem, and a man usually doesn't know how to handle it. A wise woman once said, "When animus meets anima, you're guaranteed one thing-animosity!" What can a man do when he is attacked by a woman's animus?

A man could try to talk with her reasonably, but usually he just gets irritated, goes into an anima mood, and then can't talk to her at all. She blames him for all her misery in a childish, plaintive, reproachful voice, and he, with his weak feeling, feels awkward and gets irritated, and doesn't answer, or slams the door, or picks up the newspaper, or turns on the television and sulks. Then she gets wilder and wilder. The animus and anima constellate each other into the typical marriage battle.

Now, generally, if a woman attacks a man with the animus, he usually feels helpless. He has the vague feeling that if only he could restore her to the role of a woman, she would be all right. That's what sometimes gives him the impulse to grab her, put her on the bed, and say, "You are a woman. Don't be a man. " He expresses by that, "Be a woman. You are my wife. You are not a man. " It helps ·sometimes. The German word for convincing somebody is uberzeugen, to over generate the other, and a man can sometimes convince the animus that

way. I have quite often known the husband to grab his wife and say, "Now, come on, stop babbling all that nonsense," and put her right in the feminine position.

Are you saying there is a place for male dominance in a relationship?

Naturally, there's a place for a man to be a man and a woman to be a woman, otherwise Nature wouldn't have made them that way. It doesn't need to be an attitude of dominance. You can just as well say, "Make love to her. " It's just as much an expression of love; a man can sometimes break the animus possession of his wife simply by making love to her. It all depends how he does it. If he has real feelings, they will reach her. If he acts without feeling, nothing will happen. It will only go wrong. That is why I never advise a man in analysis with me

to do such a thing, because he would just be acting. He would do it because I told him to, and then it would certainly go wrong. It only goes right if he really has a positive feeling, a wave of positive, warm feeling toward her.

But when a woman is sobbing, "How could you do this to me? I'm leaving if you're going to treat me this way!," then surely, he must sympathize and understand her.

He doesn't have to take all that bullshit, because it will only get worse and worse. He has to refuse that nonsense and say, "When you talk all sorts of nonsense in that whiny, baby way, I'm not even going to listen. " But he must at the same time make a gesture that tells the woman that if only she were herself, he would love her.

For a man to deal with an animus-possessed woman, it is necessary to love her and slap the animus at the same time. Then the woman feels, "When I am myself, he still loves me; when I'm not myself, he gets angry. " In that way, the man can help the woman out. Then she begins to notice what is herself and what is not herself. It is very difficult for a woman with a strong negative animus to distinguish the difference.

Think, for instance, of a wife who learns that her husband is having an affair. Her feminine feelings and her personal feelings are deeply hurt. If she could react in a feminine way, she would dramatically express to her husband that she is hurt. Instead of that her masculine side, her animus, says, "Such a thing cannot go on. Either we must divorce or you must stop this affair. I'll set you a time. You must give up this relationship by the end of next month or we're finished. "

Now this is the animus talking like a lawyer. It is not talking like a woman. And, even if she doesn't feel that way, her friends will tell her that she must tell her husband all that. And then she sails on and tells her husband, "Look here, this has to stop. This can't go on forever. I can't stand it. You have to make up your mind." And so on, and so on, and so on-always talking like a lawyer. Now the husband only vaguely feels, "This is not my wife. This is a lawyer speaking to me. "

So he explodes and gets sulky, or, as men often do when the woman comes on as a man, he gets possessed by his anima and sneaks out and begins to lie. This infuriates her even more. Then you have the classic marriage battle, the animus versus the anima, which is the same all over the world from China to Canada. You can make a cliche of it; it's always the same exchange of words. But the woman doesn't realize that she's not expressing her feelings. She thinks what she expresses is her true feeling and her true opinion, but if you look

at it, the sentence generally begins with, "One cannot do that, one cannot. " It is generally just an impersonal cliche. "Such a situation cannot carry on. Such situations always end like that. " There is no individual feeling re action.

Well, if her husband is having an affair, what can she do?

There is no general rule. She has to follow her own feeling. It depends on what kind of an affair her husband is having, if she feels he needs it, or if she feels he is running into a disaster and she ought to prevent him if possible. It depends on a thousand details. That's why there is no general recipe. The husband might not have wanted to fall in love at all. He might have fallen into it against his own will, so why should the woman then be furious with him? She should rather look at him as being sick. If he has the flu, she nurses him, but if he has love flu, she won't put up with it.

You see, if a woman stays with her feeling, then she can see the personal implications. She can see the whole situation in a very personal and differentiated way and generally can find the wisdom in herself to handle it. If she falls into the animus, however, the collective rules cut her off from her true feeling.

Relationships often begin by two people falling in love. They meet their other half, their "soulmate." What happens when that projection is withdrawn? Is the relationship over?

One cannot say that in advance. Generally when people fall in love in one second like that, it is mostly based on projection, and many marriages begin on the basis of a strong projection. Then inevitably a period of disillusionment follows when both partners discover that the other is very different from what he or she had thought. They are two strangers staring at each other's face and saying to themselves, "How could I?" And then comes the great test. Can they build up a real relationship after the projection is gone, or is there nothing left?

How can they know if a real relationship is possible?

From looking at the dreams. I have analyzed married couples who, after having worked through the blind infatuation of animus-anima projection, have dreamt that at last they could get married. This time for good. One or both dreamt of going to church and having a marriage ceremony, as if removing the projection made it possible for them to be really related, loving with open eyes. Knowingly saying yes to each other for the first time.

In our Western society, many of us make the most important decision of our lives based on that projection. What do you think of choosing a mate in this manner?

I think it's the best possible way. Otherwise, historically, the families arrange marriages for money reasons, power reasons, family political reasons. That tradition is still carried on in good families in India and China today. And that isn't very satisfactory either.

I would say let fate play its part. Then the choice is made by projection in many cases, but if the people are instinctively healthy, they do not only project. If there is not a father image or a mother image disturbing the situation, they have a healthy instinct for choosing the right partner, and then, even if it goes wrong, they have learned something. If you

had prevented them, they wouldn't have learned anything; they would have remained blind puppies.

So I think projections, and error, and possible divorce are sometimes a detour which cannot be avoided. It's tragic and very sad, but we are now for the first time in the history of mankind experimenting with free love. Originally, as an institution, marriage had nothing to do with love. But we can't do that anymore; it's too impersonal; it's too collective. So, if we want to find personal relationship, we have to experiment ourselves. I think there will be a lot of painful suffering, men torturing women and women torturing men, till we wake up to a possibility of relating better to each other.

It's a unique experiment in history; it began with the courts d'amour in France when the knights could choose a woman they loved, where they had free love relationships. But the Catholic Church promptly repressed it. There were too many illegitimate children, family complications, and inheritance problems. Man's legalizing tendency suppressed it.

I say to analysands when they are in love difficulties, "This is pioneering country you are in now." For the first time in history, we are really trying to relate man and woman on a human basis, and there is bound to be a lot of error and trouble at first.

The modern developments in psychology don't want to abolish marriage, but they want to make it a bit less rigid, less tyrannically tight, especially when the children get older. Young children need a tightly knit family life and, therefore, biological drives usually knit couples together in the early part of their marriage, but after a certain period this close family unit assumes less importance. It probably has

A social motivation. If the community consists only of little, happy, knit families, there is no general communal life. There are only little packages not relating to each other, saying, "My children are better than your children," so to speak. As the children get older, therefore, there is generally a tendency of the unconscious not to dissolve marriage but to loosen it, to demand more freedom for both partners.

So I'm for a certain freedom for the men, but just as much for the women. I feel there should be mutual freedom in marriage. Married couples should give each other more mutual freedom and more mutual understanding.

And what about fidelity?

Well, the question is, "What is fidelity?" Is fidelity what the law decides—-namely, that you may not go to bed with another partner, which might mean nothing? Jung said you can sometimes commit adultery by just looking lovingly into somebody's eyes. That might mean more than having a bed affair which means nothing. So what is adultery? What is fidelity? I do not think fidelity should be defined in such a purely outer way. To me, fidelity is a basic loyalty to the essence of the other person, loyalty without compromise to the innermost heart of the partner. But that doesn't exclude taking a certain freedom, or leaving the other to have a certain freedom. On the contrary, if one loves the other really, one wants him to be free, not to put him on a leash like a dog. The Way of the Dream, Page 198-205

1. https://www.facebook.com/groups/56536297291/

2. https://www.amazon.com/Way-Dream-Conversations-Interpretation-Marie-Louise/dp/1570620369/ref=sr_1_1?crid=1EHHLBOLKO9NL&keywords=marie-Louise+von+franz+the+way+o

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1.1.10 Marie-Louise von Franz: Liberation of the Heart (2023-04-11 03:57)

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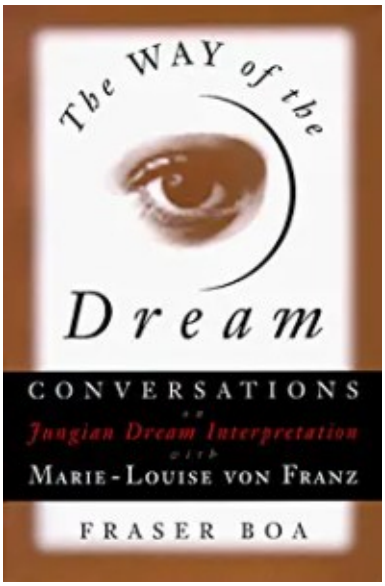


[2]The Way of the Dream by Marie-Louise von Franz

Liberation of the Heart

In our modem world, we have achieved sexual free dom. Now comes the much bigger problem-liberation of the heart. -Marie-Louise von Franz

Dr. von Franz, let's talk now about the problems involved in human relationships by first looking at a dream of a successful modem woman .

I dreamt I was in a desolate tourist resort like the beach in the film Death in Venice. I saw a man standing by a wall. And then I saw a woman walking toward him. She approached him and kissed him, and then the two walked away. I was very curious, so I decided to follow them.

Then I was in a house with a shoji screen, a Japanese household. Then I saw the man at the entrance. He was going to enter. Suddenly he stopped and looked suspiciously down

at the shadow of the woman on the floor. So I turned around and saw that the woman had changed into a geisha. She was all made up. She didn't look like a very classical geisha with Oriental eyes. She looked more like a Caucasian woman, but in a geisha outfit. She was very pale. Her eyes were red, and there was blood in the corner of her mouth. I said to the man, "She's regressed to her past life. "

As I said that, the geisha knelt down and placed a tray of food on the table. The man was now in the process of changing into a samurai. There was agony in his face, as if he were in a convulsion. I wasn't sure if the agony was associated with the physical transformation, or whether it was because he was with this woman. That was the end of the dream. -female dreamer

This dreamer has made a successful career for herself and has given all her energies to it. But her love life has been neglected, and therefore, in the dream, the side she has suppressed emerges. She's not yet rooted in life, she doesn't know where she belongs, and suddenly the question arises, "What do an ordinary man and a woman do with each other? How do they relate to each other? What's the meaning of love?"

Well, I was always interested in geishas when I was growing up, because they looked so plastic. The face looks like a mask, and I was always wondering what lay behind this mask. Geishas represent refinement, the ultimate form of Japanese aesthetics. I don't know if I think they are attractive at all. But there's a certain sense of sophistication associated with geishas. -dreamer

The dreamer is in a tourist place, which is the opposite of a place where one lives and has one's roots put down. It's a temporary place where one is by chance. There she watches a man in the street picking up a woman he's interested in, and the dreamer follows them to find out what is going on. So we see that the problem of the relationship between man and woman begins to constellate.

She then follows them to a Japanese flat decorated with screens. (Later in the dream, we will see that the Japanese play a special role in her setup, so I'll not deal with that now. It means simply that the problem is still screened discreetly. She doesn't yet know what is happening.) And then she sees that the man is staring suspiciously at the silhouette of the woman on the floor, the shadow silhouette, and that the woman is playing the role of a geisha, which is pure acting, a way of not being herself. It is the geisha's task to fulfill all the wishful fantasies of what men think is ideal femininity. She cannot live her own feminine reality. She has to play-act, and therefore she casts a shadow. Her real femininity remains in the shadow, and in the dream the man is suspicious of the shadow of the woman. "What's the shadow of a geisha like? What is a geisha like when she is not painted, when she doesn't play her role? What kind of a woman is she then?" This is the type of question this woman. has in mind.

The geisha's mouth runs with blood and her eyes are bloodshot, which shows that she's in some terrible pain or torture, that acting out the wishful fantasies of a man, instead of being a woman in her own right, is a torture to her. This has long been the lot of geishas. For example, the Chinese bound the feet of their upper-class women, so that they were completely crippled. And they couldn't complain. They had to satisfy the fantasies of men by becoming elegantly unreal, as if they .didn't touch the floor, as if they hadn't heavy peasant feet.

When I was growing up in Hong Kong, Japanese films were very popular. The samurais

were hero figures to the teenagers. They were physically attractive and had a good sense of right and wrong. All the girls were crazy .about Japanese samurais, compared to the Chinese men. Generally, Chinese men are physically smaller than samurais. -dreamer

Men fear the woman's earthiness. Her earthiness is her power, her connection with earthy reality, and men fear it because, as Jung realized, women are really the tougher sex. That's why men are afraid of the earthy side of women. By binding the feet of the upper-class Chinese girls, they transformed them into butterflies, into delicate, unearthly, romantic creatures. But for the women this was a mutilation, and naturally the geishas are completely mutilated. They had to repress all their natural feminine reactions in order to play the geisha role.

Just as the geisha has bloodshot eyes, so the man is also undergoing some torture. His transformation into a samurai seems to cause him tremendous pain. Now, the samurai carries a personal projection for this dreamer. The samurai is the romantic beloved of her teens, and the man in the dream painfully transforms himself into that ideal. Even in the dream, the dreamer recognizes that this is a regression. The woman is regressing to a past life which hints what the dream is really aiming toward.

The dreamer has emigrated to Canada and has concentrated her energies into making a career. Now that she's at the top of her career, the love problem comes up. It's the problem of finding a partner, of fulfilling her dreams of love, and here she cannot go to any Western model of relationship between man and woman. Therefore, there is a huge regression to the historical past, to the Far East where the medieval model of relationship between man and woman was a samurai and a geisha. But since the figures who play the samurai and geisha both suffer such great torture, it means that the dreamer cannot go back to that model. It would completely constrain her modern femininity. But since she has no other, she has to go back for the moment to that medieval model, but only to then jump forward again to create or to find in her soul a new model of femininity. The torture in the dream is the birth pangs of searching for and having not yet found her own feminine image or identity.

On a collective level, modem woman's search for her own feminine identity has led to a rebellion against the patriarchy. But, paradoxically, it's led many women straight back into geisha-like relationships. They desire companionship and sexuality divorced from personal feeling. How do you account for this?

I think it has two roots. The deeper one is that many North American women are very unhappy because social life in North America is not rooted enough. People move about too much; women have very little chance to establish their roots in the earth, in a garden, in a house, in a community, in a surrounding where they can stay. This constant moving rather pleases men, but is very unfortunate for women. It damages their instincts. Then women want to replace it by sex, because that is their last possibility of having a connection with their own bodies, a confirmation of their own physical existence. But it's a desperate move which is a surrogate for something quite different. It's a surrogate for having no feminine life, no feminine rhythm of life.

The whole rhythm of North American life is too hectic for a woman. It damages women more than men. It's not good for men either, but it damages women even more. And then there is the whole world of advertising, and the social idea of success-girls having to date boys, and inquiring, "Are you dating a boy already?" and so on. The whole relationship between the sexes becomes an affair of success, of social achievement, instead of feeling.

Women can run sex with the head, completely cool, without feeling, as a means to confirm their self-esteem. They think, "I must have a man. I must have an affair in order to prove myself normal. " But that has nothing to do with the real instinctive feeling of a woman. She runs over those feelings with a theoretical idea of having to have a man and having to have sex with him. The whole thing is a cold power game which leads to nothing.

The sexual instinct is one instinct, but there are many other instincts as well. There is the instinct of self-preservation, and there are social instincts and aggressive instincts. There is a whole host of different instincts. No animal, for instance, ever consists solely of sexual desire. A dog has aggression, the need for food, the need for affection, the need for being with other dogs, and so on and on. If a woman singles out the sexual instinct as the only instinct and runs it with her head, it is a contra-instinctive because it's out of balance. Nature never chooses one instinct against all the others. Nature keeps a kind of homeostasis, or general equilibrium between the instincts. It turns one instinct on and another off, and so on. If we observe animal life, we see that it is periodical. It has periods for the sexual instincts, situations for the aggressive instinct, situations for the collective herd instinct. Its rhythms are regulated by a totality, by the wholeness of its being. Only the human is stupid enough to isolate one instinct and govern life by it. Naturally, by so doing he goes against the wholeness of the instinctive world and does harm to his own body and to his whole life.

If a woman has not a strong connection to her own instinctive feminine nature, she falls for that kind of nonsense. And then she runs her relationships by trying to conquer men. She puts them in her pocket and then boasts to her girlfriends about it. This, of course, has nothing to do with her real feminine feelings.

But it seems these women fear their real feminine feelings. They want a relationship without emotional commitment. In fact, if personal feelings do become involved, they often end the relationship.

That is because an emotional commitment brings conflict. If one is emotionally committed to another human being, one is easily hurt and risks a lot of misunderstandings. Even the best partner will hurt you from time to time. You are exposed; you are vulnerable; you are dependent. Such women don't want to get into that. They are afraid of it. They are afraid of the complications of the heart. They prefer to run a relationship like a cold businessman, just have the pleasure of it and say good-bye. "Nothing to do with you personally. " It is a rejection of the feminine fate, which is to be personally interested in the man and to be, therefore, vulnerable. What about losing your partner? What about your partner going away with another woman? What about your partner traveling for years in foreign countries and not returning to you? That is the eternal pain of women.

Women want a lasting personal relationship, and men, very often do not care about it, or lead a life where they cannot care about it. They have to attend to their own business. That is the tragedy between men and women, and women who don't want personal commitment want to escape that tragedy. They want to escape suffering, and they naturally get into much worse suffering.

In our modern world, women have achieved their sexual freedom. A woman can now live her sexual life as she likes; that is no longer a problem. Now comes the much bigger problem: the liberation of the heart. That is the program of the next fifty years.

Liberation of the heart?

There are two types of human connection. One is technical: the boss and the employee, the bus conductor and the passenger. It is organized by rules, even nowadays by psychological rules. (There are even training programs for managers on how to manage the employees.) The other type of human connection is through feeling, the liking and the disliking, and nowadays that doesn't count for much. A woman would sometimes like to say, "This sounds all very logical, but I have a strong feeling against it. " Nobody would pay any attention to that nowadays. If she cannot formulate it as a logical deduction, they just ignore it. To say, "My feeling instinct tells me this is no good," is not enough. Men do the same thing to themselves. They have feelings too, but they ignore them. They may have a funny feeling in their stomachs, but they think, "Oh, that is jet lag or something. " They rationalize it away. They don't listen to the reactions of the heart.

That is why so many so-called primitive people, in the so-called underdeveloped countries reproach us, and quite rightly. Whatever their shortcomings, they listen more to their feelings. You could still say to an Australian aborigine, "Today I have a bad feeling. I won't move out of the camp." Or you can say, "That fellow seems to be making a very good offer to us, but I somehow don't like it, and I'll therefore keep away from him. " You can still say that to an Australian aborigine, but if you say it to a white American businessman, he'll just think, "Oh well, women!"

Do you feel we are in danger of building a wall of rationality in our society which feeling can't penetrate? Are we losing our capacity to love and be loved?

I think that is the number one problem of the Aquarian Age. The only thing which might save us, in the East and the West, from falling into an overly rational, overly organized mass society which suffocates the individual is a reevaluation of the importance of personal feeling. Fortunately, people are waking up to the negative effects of this computerizing of humanity. We have now, for instance, political slogans abhorring too much state and too much organization. This massification of society stems from an overpopulation of the planet, which demands an organization that suffocates the individual. The problem is that there are too many rules, and rules are always impersonal; they are for everybody.

If you study primitive communities or older agricultural communities, everybody knew everybody and related to each other personally. A lot of idiots and mentally sick people didn't need to be institutionalized, because the community just suffered them. They laughed and said, "Oh well, you know so-and-so. " I remember on the first day when we moved into the village where I grew up, a man came and said, "My father is a kleptomaniac. He steals everything. So, if things are stolen from you, please don't go to the police. Just come to me, and I'll hand them back to you. " So the poor old kleptomaniac didn't need to go to an asylum. Everybody knew his little fault and compensated for it. That is personal relationship. He, including his faults, belonged personally to the community. In such a society there are fewer criminals, and fewer people ready for the lunatic asylum. The society carries the individual and stands the individual. It gives him a certain leeway of freedom with a pardoning shrug of the shoulders which says, "Oh well, he is like that, or she is like that." People are taken for what they are. That's what we have lost, and that's what we have to restore again in some new form. The Way of the Dream, Page 198-205

1. https://www.facebook.com/groups/56536297291/

2. https://www.amazon.com/Way-Dream-Conversations-Interpretation-Marie-Louise/dp/1570620369/ref=sr_1_1?crid=1EHHLBOLKO9NL&keywords=marie-Louise+von+franz+the+way+o

1.1.11 Carl Jung on "The Relativity of the God-concept in Meister Eckhart" (2023-04-12 05:06)

[1]Carl Jung Depth Psychology Facebook Group

The Relativity of the God-concept in Meister Eckhart

The process of transformation which Hermas experienced represents on a small scale what took place on a large scale in the early medieval psychology: a new revelation of woman and the development of the feminine symbol of the Grail.

Hermas saw Rhoda in a new light, and the libido thus set free transformed itself under his hands into the fulfilment of his social task.

It is, I think, characteristic of our psychology that we find on the threshold of the new age two figures who were destined to exert an immense influence on the hearts and minds of the younger generation: Wagner, the prophet of love, whose music runs the whole gamut of feeling from Tristan down to incestuous passion, then up again from Tristan to the sublime spirituality of Parsifal; and Nietzsche, the prophet of power and of the triumphant will for individuality.

Wagner, in his last and loftiest utterance, harked back to the Grail legend, as Goethe did to Dante, but Nietzsche seized on the idea of a master caste and a master morality, an idea embodied in many a fair-haired hero and knight of the Middle Ages.

Wagner broke the bonds that fettered love, Nietzsche shattered the “tables of values” that cramp individuality.

Both strove after similar goals while at the same time creating irremediable discord; for

where love is, power cannot prevail, and where power prevails, love cannot reign.

The fact that three of the greatest minds of Germany should fasten on early medieval psychology in their most important works is proof, it seems to me, that that age has left behind a question which still remains to be answered. It may be well, therefore, to examine this question a little more closely.

I have the impression that the mysterious something that inspired the knightly orders (the Templars, for instance), and that seems to have found expression in the Grail legend, may possibly have been the germ of a new orientation to life, in other words, a nascent symbol.

The non-Christian or Gnostic character of the Grail symbol takes us back to the early Christian heresies, those germinating points in which a whole world of audacious and brilliant ideas lay hidden.

In Gnosticism we see man's unconscious psychology in full flower, almost perverse in its luxuriance; it contained the very thing that most strongly resisted the regula fidei, that Promethean and creative spirit which will bow only to the individual soul and to no collective ruling.

Although in crude form, we find in Gnosticism what was lacking in the centuries that followed: a belief in the efficacy of individual revelation and individual knowledge.

This belief was rooted in the proud feeling of man's affinity with the gods, subject to no human law, and so overmastering that it may even subdue the gods by the sheer power of Gnosis.

In Gnosis are to be found the beginnings of the path that led to the intuitions of German mysticism, so important psychologically, which came to flower at the time of which we are speaking.

The question now before us focuses our attention on the greatest thinker of that age, Meister Eckhart. Just as signs of a new orientation are apparent in chivalry, so, in Eckhart, we are confronted with new ideas, ideas having the same psychic orientation that impelled Dante to follow the image of

Beatrice into the underworld of the unconscious and that inspired the singers who sang the lore of the Grail.

Nothing is known, unfortunately, of Eckhart's personal life that would explain how he was led to his knowledge of the soul.

But the meditative air with which he says in his discourse on repentance, "And still today one seldom finds that people come to great things without they first go somewhat astray," permits the inference that he wrote from personal experience. Strangely appealing is Eckhart's sense of an inner affinity with God, when contrasted with the Christian sense of sin.

We feel ourselves transported back into the spacious atmosphere of the Upanishads. Eckhart must have experienced a quite extraordinary enhancement of the value of the soul, i.e., of his own inner being, that enabled him to rise to a purely psychological and relativistic conception of God and of his relation to man.

This discovery and painstaking exposition of the relativity of God to man and the soul seem to me one of the most important landmarks on the way to a psychological understanding of religious phenomena, serving at the same time to liberate the religious function from the cramping limitations of intellectual criticism, though this criticism, of course, must not be denied its dues.

We now come to the main theme of this chapter—the relativity of the symbol.

"relativity of God," as I understand it, denotes a point of view that does not conceive of God as "absolute," i.e., wholly "cut off" from man and existing outside and beyond all human conditions, but as in a certain sense dependent on him; it also implies a reciprocal and essential relation between man and God, whereby man can be understood as a function of God, and God as a psychological function of man.

From the empirical standpoint of analytical psychology, the God-image is the symbolic expression of a particular psychic state, or function, which is characterized by its absolute ascendency over the will of the subject, and can therefore bring about or enforce actions and achievements that could never be done by conscious effort. This overpowering impetus to action (so far as the God-function manifests itself in acts), or this inspiration that transcends conscious understanding, has its source in an accumulation of energy in the unconscious.

The accumulated libido activates images lying dormant in the collective unconscious, among them the God-image, that engram or imprint which from the beginning of time has been the collective expression of the most overwhelmingly powerful influences exerted on the conscious mind by unconscious concentrations of libido.

Hence, for our psychology, which as a science must confine itself to empirical data within the limits set by cognition, God is not even relative, but a function of the unconscious—the manifestation of a dissociated quantum of libido that has activated the God-image.

From the metaphysical point of view God is, of course, absolute, existing in himself.

This implies his complete detachment from the unconscious, which means, psychologically, a complete unawareness of the fact that God's action springs from one's own inner being.

The relativity of God, on the other hand, means that a not inconsiderable portion of the unconscious processes is registered, at least indirectly, as a psychological content. Naturally this insight is possible only when more attention than usual is paid to the psyche, with the consequence that the contents of the unconscious are withdrawn from projection into objects and become endowed with a conscious quality that makes them appear as belonging to the subject and as subjectively conditioned.

This was what happened with the mystics, though it was not the first time that the idea of God's relativity had appeared.

It is found in principle and in the very nature of things among primitives.

Almost everywhere on the lower human levels the idea of God has a purely dynamic

character; God is a divine force, a power related to health, to the soul, to medicine, to riches, to the chief, a power that can be captured by certain procedures and employed for the making of things needful for the life and well-being of man, and also to produce magical or baneful effects.

The primitive feels this power as much within him as outside him; it is as much his own life force as it is the “medicine” in his amulet, or the mana emanating from his chief. Here we have the first demonstrable conception of an all-pervading spiritual force. Psychologically, the efficacy of the fetish, or the prestige of the medicine-man, is an unconscious subjective evaluation of those objects.

Their power resides in the libido which is present in the subject’s unconscious, and it is perceived in the object because whenever unconscious contents are activated they appear in projection.

The relativity of God in medieval mysticism is, therefore, a regression to a primitive condition.

In contrast, the related Eastern conceptions of the individual and supra-individual atman are not so much a regression to the primitive as a continuous development out of the primitive in a typically Eastern way that still manages to preserve the efficacy of the primitive principle.

The regression to the primitive is not surprising, in view of the fact that every vital form of religion organizes one or the other primitive tendency in its ceremonials or its ethics, thereby securing for itself those secret instinctive forces that conduce to the perfecting of human nature in the religious process.

This reversion to the primitive, or, as in India, the uninterrupted connection with it, keeps man in touch with Mother Earth, the prime source of all power.

Seen from the heights of a differentiated point of view, whether rational or ethical, these instinctive forces are “impure.”

But life itself flows from springs both clear and muddy.

Hence all excessive “purity” lacks vitality.

A constant striving for clarity and differentiation means a proportionate loss of vital intensity, precisely because the muddy elements are excluded.

Every renewal of life needs the muddy as well as the clear.

This was evidently perceived by the great relativist Meister Eckhart when he said:

For this reason God is willing to bear the brunt of sins and often winks at them, mostly sending them to those whom he has destined for great things.

Behold! Who was dearer and nearer to our Lord than the apostles? Not one of them but fell into mortal sin; all were mortal sinners.

In the Old Testament and in the New he has shown this to be true of those who afterwards were far the dearest to him; and still today one seldom finds that people come to great things without they first go somewhat astray.

Both on account of his psychological perspicacity and his deep religious feeling and thought, Meister Eckhart was the most brilliant exponent of that critical movement within the Church which began towards the end of the thirteenth century.

I would like to quote a few of his sayings to illustrate his relativistic conception of God:

For man is truly God, and God is truly man.

Whereas he who has not God as such an inner possession, but with every means must fetch him from without, in this thing or in that, where he is then sought for in vain, in all manner of works, people, or places; verily such a man has him not, and easily something comes to trouble him.

And it is not only evil company that troubles him, but also the good, not only the street, but also the church, not only vile words and deeds, but the good as well.

For the hindrance lies within himself, because in him God has not yet become the world.

Were God that to him, then all would be well and good with him in every place and with all people, always possessing God.

This passage is of particular psychological interest, as it exemplifies something of the primitive idea of God outlined above.

“Fetching God from without” is the equivalent of the primitive view that tondi can be got from outside.

With Eckhart, it may be merely a figure of speech, but the original meaning nevertheless glimmers through.

At any rate it is clear that Eckhart understands God as a psychological value.

This is proved by the words “and easily something comes to trouble him.”

For, when God is outside, he is necessarily projected into objects, with the result that all objects acquire a surplus value.

But whenever this happens, the object exerts an overpowering influence over the subject, holding him in slavish dependence.

Eckhart is evidently referring to this subjection to the object, which makes the world appear in the role of God, i.e., as an absolutely determining factor.

Hence he says that for such a person “God has not yet become the world,” since for him the world has taken the place of God.

The subject has not succeeded in detaching and introverting the surplus value from the object, thus turning it into an inner possession.

Were he to possess it in himself, he would have God (this same value) continually as an object, so that God would have become the world.

In the same passage Eckhart says:

He that is right in his feeling is right in any place and in any company, but if he is wrong he finds nothing right wherever or with whom he may be.

For a man of right feeling has God with him.

A man who has this value in himself is everywhere at ease; he is not dependent on objects—not for ever needing and hoping to get from the object what he lacks himself.

From all this it should be sufficiently clear that, for Eckhart, God is a psychological or, to be more accurate, a psycho-dynamic state. … by this kingdom of God we understand the soul, for the soul is of like nature with the Godhead.

Hence all that has been said here of the kingdom of God, how God is himself the kingdom, may be said with equal truth of the soul.

St. John says, “All things were made by him.”

This is to be understood of the soul, for the soul is all things.

The soul is all things because she is an image of God, and as such she is also the kingdom of God. … So much, says one Master, is God in the soul, that his whole divine nature depends upon her.

It is a higher state for God to be in the soul than for the soul to be in God.

The soul is not blissful because she is in God, she is blissful because God is in her.

Rely upon it, God himself is blissful in the soul.

Looked at historically, the soul, that many-faceted and much interpreted concept, refers to a psychological content that must possess a certain measure of autonomy within the limits of consciousness.

If this were not so, man would never have hit on the idea of attributing an independent existence to the soul, as though it were some objectively perceptible thing. It must be a content in which spontaneity is inherent, and hence also partial unconsciousness, as with every autonomous complex.

The primitive, as we know, usually has several souls—several autonomous complexes

with a high degree of spontaneity, so that they appear as having a separate existence (as in certain mental disorders).

On a higher level the number of souls decreases, until at the highest level of culture the soul resolves itself into the subject's general awareness of his psychic activities and exists only as a term for the totality of psychic processes.

This absorption of the soul into consciousness is just as much a characteristic of Eastern as it is of Western culture.

In Buddhism everything is dissolved into consciousness; even the samskaras, the unconscious formative forces, must be transformed through religious self-development.

As against this historical evolution of the idea of the soul, analytical psychology opposes the view that the soul does not coincide with the totality of the psychic functions.

We define the soul on the one hand as the relation to the unconscious, and on the other as a personification of unconscious contents.

From the civilized standpoint it may seem deplorable that personifications of unconscious contents still exist, just as a man with a differentiated consciousness might well lament the existence of contents that are still unconscious.

But since analytical psychology is concerned with man as he is and not with man as he would like to be, we have to admit that those same phenomena which impel the primitive to speak of "souls" still go on happening, just as there are still countless people among civilized nations who believe in ghosts.

We may believe as much as we please in the doctrine of the "unity of the ego," according to which there can be no such things as autonomous complexes, but Nature herself does not bother in the least about our abstract theories.

If the "soul" is a personification of unconscious contents, then, according to our previous definition, God too is an unconscious content, a personification in so far as he is thought of as personal, and an image or expression of something in so far as he is thought of as dynamic.

God and the soul are essentially the same when regarded as personifications of an unconscious content.

Meister Eckhart's view, therefore, is purely psychological.

So long as the soul, he says, is only in God, she is not blissful. If by "blissful" one understands a state of intense vitality, it follows from the passage quoted earlier that this state does not exist so long as the dynamic principle "God," the libido, is projected upon objects.

For, so long as God, the highest value, is not in the soul, it is somewhere outside. God must be withdrawn from objects and brought into the soul, and this is a "higher state" in which God himself is "blissful."

Psychologically, this means that when the libido invested in God, i.e., the surplus value

that has been projected, is recognized as a projection, the object loses its overpowering significance, and the surplus value consequently accrues to the individual, giving rise to a feeling of intense vitality, a new potential.

God, life at its most intense, then resides in the soul, in the unconscious.

But this does not mean that God has become completely unconscious in the sense that all idea of him vanishes from consciousness.

It is as though the supreme value were shifted elsewhere, so that it is now found inside and not outside.

Objects are no longer autonomous factors, but God has become an autonomous psychic complex.

An autonomous complex, however, is always only partially conscious, since it is associated with the ego only in limited degree, and never to such an extent that the ego could wholly comprehend it, in which case it would no longer be autonomous. Henceforth the determining factor is no longer the overvalued object, but the unconscious.

The determining influences are now felt as coming from within oneself, and this feeling produces a oneness of being, a relation between conscious and unconscious, in which of course the unconscious predominates.

We must now ask ourselves, whence comes this “blissful” feeling, this ecstasy of love? In this Brahman-like state of ananda, with the supreme value lying in the unconscious, there is a drop in the conscious potential, the unconscious becomes the determining factor, and the ego almost entirely disappears.

It is a state strongly reminiscent of that of the child on the one hand, and of the primitive on the other, who is likewise influenced in the highest degree by the unconscious.

We can safely say that the restoration of the earlier paradisal state is the cause of this blissfulness.

But we have still to find out why this original state is so peculiarly blissful.

The feeling of bliss accompanies all those moments when one feels borne along by the current of life, when what was dammed up can flow off without restraint, when there is no need to do this thing or that thing with a conscious effort in order to find a way out or to achieve a result.

We have all known situations or moods when “things go of themselves,” when we no longer need to manufacture all sorts of wearisome conditions for our joy or pleasure. The time of childhood is the unforgettable emblem of this joy, which, unperturbed by things without, pours in a warm flood from within.

“Childlikeness” is therefore a symbol of that unique inner condition on which “blissfulness” depends.

To be like a child means to possess a treasury of accumulated libido which can constantly stream forth.

The libido of the child flows into things; in this way he gains the world, then by degrees loses himself in the world (to use the language of religion) through a gradual over-valuation of things.

The growing dependence on things entails the necessity of sacrifice, i.e., the withdrawal of libido, the severance of ties.

The intuitive teachings of religion seek by this means to gather the energy together again; indeed, religion portrays this process of re-collection in its symbols.

Actually, the over-valuation of the object as compared with the low value of the subject produces a retrograde current that would bring the libido quite naturally back to the subject were it not for the obstructing power of consciousness.

Everywhere among primitives we find religious practice harmonizing with nature, because the primitive is able to follow his instinct without difficulty, now in one direction and now in another.

His religious practices enable him to recreate the magical power he needs, or to recover the soul that was lost to him during the night.

The aim of the great religions is expressed in the injunction “not of this world,” and this implies the inward movement of libido into the unconscious.

Its withdrawal and introversion create in the unconscious a concentration of libido which is symbolized as the “treasure,” as in the parables of the “pearl of great price” and the “treasure in the field.”

Eckhart interprets the latter as follows:

Christ says, “The kingdom of heaven is like a treasure hid in a field.”

This field is the soul, wherein lies hidden the treasure of the divine kingdom.

In the soul, therefore, are God and all creatures blessed.

This interpretation agrees with our psychological argument: the soul is a personification of the unconscious, where lies the treasure, the libido which is immersed in introversion and is allegorized as God’s kingdom.

This amounts to a permanent union with God, a living in his kingdom, in that state where a preponderance of libido lies in the unconscious and determines conscious life. The libido concentrated in the unconscious was formerly invested in objects, and this made the world seem all-powerful.

God was then “outside,” but now he works from within, as the hidden treasure conceived as God’s kingdom.

If, then, Eckhart reaches the conclusion that the soul is itself God's kingdom, it is conceived as a function of relation to God, and God would be the power working within the soul and perceived by it.

Eckhart even calls the soul the image of God.

It is evident from the ethnological and historical material that the soul is a content that belongs partly to the subject and partly to the world of spirits, i.e., the unconscious. Hence the soul always has an earthly as well as a rather ghostly quality. I

t is the same with magical power, the divine force of primitives, whereas on the higher levels of culture God is entirely separate from man and is exalted to the heights of pure ideality.

But the soul never loses its intermediate position.

It must therefore be regarded as a function of relation between the subject and the inaccessible depths of the unconscious.

The determining force (God) operating from these depths is reflected by the soul, that is, it creates symbols and images, and is itself only an image.

By means of these images the soul conveys the forces of the unconscious to consciousness; it is both receiver and transmitter, an organ for perceiving unconscious contents.

What it perceives are symbols.

But symbols are shaped energies, determining ideas whose affective power is just as great as their spiritual value.

When, says Eckhart, the soul is in God it is not "blissful," for when this organ of perception is overwhelmed by the divine dynamis it is by no means a happy state. But when God is in the soul, i.e., when the soul becomes a vessel for the unconscious and makes itself an image or symbol of it, this is a truly happy state.

The happy state is a creative state, as we see from the following noble words:

If any should ask me, Wherefore do we pray, wherefore do we fast, wherefore do we do all manner of good works, wherefore are we baptized, wherefore did God become man, I would answer, So that God may be born in the soul and the soul again in God. Therefore were the Holy Scriptures written.

Therefore did God create the whole world, that God might be born in the soul and the soul again in God.

The innermost nature of all grain is wheat, and of all metal, gold, and of all birth, Man!

Here Eckhart states bluntly that God is dependent on the soul, and at the same time, that the soul is the birthplace of God.

This latter sentence can readily be understood in the light of our previous reflections. The organ of perception, the soul, apprehends the contents of the unconscious, and, as the creative function, gives birth to its dynamis in the form of a symbol. The soul gives birth to images that from the rational standpoint

of consciousness are assumed to be worthless.

And so they are, in the sense that they cannot immediately be turned to account in the objective world.

The first possibility of making use of them is artistic, if one is in any way gifted in that direction; a second is philosophical speculation; a third is quasi-religious, leading to heresy and the founding of sects; and a fourth way of employing the dynamis of these images is to squander it in every form of licentiousness.

As we noted at the beginning (par. 25), the latter two modes of application were especially apparent in the Encratitic (ascetic) and Antitactic (anarchic) schools of Gnosticism.

The conscious realization of these images is, however, of indirect value from the point of view of adaptation to reality, in that one's relation to the surrounding world is thereby freed from admixtures of fantasy.

Nevertheless, their main value lies in promoting the subject's happiness and well-being, irrespective of external circumstances.

To be adapted is certainly an ideal, but adaptation is not always possible.

There are situations in which the only adaptation is patient endurance.

This form of passive adaptation is made easier by an elaboration of the fantasy-images.

I say "elaboration" because at first the fantasies are merely raw material of doubtful value.

They have to be worked on and put in a form best calculated to yield the maximum benefit.

This is a matter of technique, which it would not be appropriate to discuss here. I will only say, for clarity's sake, that there are two methods of treatment:

1. the reductive, and 2. the synthetic.

The former traces everything back to primitive instincts, the latter develops the material into a process for differentiating the personality.

The two methods are complementary, for reduction to instinct leads back to reality, in-

deed to an over-valuation of reality and hence to the necessity of sacrifice.

The synthetic method elaborates the symbolic fantasies resulting from the introversion of libido through sacrifice.

This produces a new attitude to the world, whose very difference offers a new potential.

I have termed this transition to a new attitude the transcendent function. In the regenerated attitude the libido that was formerly sunk in the unconscious emerges in the form of some positive achievement.

It is equivalent to a renewal of life, which Eckhart symbolizes by God's birth.

Conversely, when the libido is withdrawn from external objects and sinks into the unconscious, the soul is born again in God.

This state, as he rightly observes, is not a blissful one, because it is a negative act, a turning away from life and a descent to the deus absconditus, who possesses qualities very different from those of the God who shines by day. Eckhart speaks of God's birth as a continual process.

As a matter of fact, the process in question is a psychological one that unconsciously repeats itself almost continually, though we are conscious of it only when it swings towards the extreme.

Goethe's idea of a systole and diastole seems to have hit the mark intuitively.

It may well be a question of a vital rhythm, of fluctuations of vital forces, which as a rule go on unconsciously.

This may also explain why the existing terminology for such a process is in the main either religious or mythological, since these formulas refer primarily to unconscious psychological facts and not, as the scientific interpreters of myths often assert, to the phases of the moon or other meteorological phenomena.

And because it is pre-eminently a question of unconscious processes, we have the greatest difficulty, as scientists, in extricating ourselves at least so far from the language of metaphor as to reach the level of metaphor used by other sciences.

Reverence for the great mysteries of Nature, which the language of religion seeks to express in symbols hallowed by their antiquity, profound significance, and beauty, will not suffer from the extension of psychology to this domain, to which science has hitherto found no access.

We only shift the symbols back a little, shedding a little light on their darker reaches, but without succumbing to the erroneous notion that we have created anything more than merely a new symbol for the same enigma that perplexed all ages before us.

Our science is a language of metaphor too, but in practice it works better than the old mythological hypothesis, which used concretisms as a means of expression, and not, as we

do, concepts.

By being created, the soul created God, for he did not exist until the soul was made.

A little while since and I declared, I am the cause that God is God! God is gotten of the soul, his Godhead he has of himself.

God comes into being and passes away. Because all creatures declare him, God comes into being.

While yet I abode in the ground and the depths of Godhead, in its flood and source, none asked me whither I went or what I did; none was there who could have questioned me.

But when I flowed forth, all creatures declared God. … And why did they not declare the Godhead?

All that is in Godhead is one, and of that there is nothing to declare. Only God does; Godhead does nothing, there is nothing it can do, and never has it looked for anything to do.

God and Godhead are as different as doing and non-doing.

When I come home again in God, I do nothing more in myself, so this my breaking through is much more excellent than my first going out.

For truly it is I who bring all creatures out of their own into my mind and make them one in me.

When I come back into the ground and the depths of Godhead, into its flood and source, none asks me whence I came or whither I went.

None missed me. God passes away.

We see from these passages that Eckhart distinguishes between God and Godhead. Godhead is All, neither knowing nor possessing itself, whereas God is a function of the soul, just as the soul is a function of Godhead. Godhead is obviously all-pervading creative power or, in psychological terms, self-generating creative instinct, that neither knows nor possesses itself, comparable to Schopenhauer's universal Will.

But God appears as issuing forth from Godhead and the soul.

Like every creature, the soul "declares" him: he exists in so far as the soul distinguishes itself from the unconscious and perceives its dynamis, and he ceases to exist as soon as the soul is immersed in the "flood and source" of unconscious dynamis.

Thus Eckhart says: When I flowed out from God, all things declared, "God is!" Now this

cannot make me blessed, for thereby I acknowledge myself a creature.

But in my breaking through I stand empty in the will of God, and empty also of God's

will, and of all his works, even of God himself—then I am more than all creatures, then I am neither God nor creature: I am what I was, and that I shall remain, now and ever more! Then I receive a thrust which carries me above all angels.

By this thrust I become so rich that God cannot suffice me, despite all that he is as God and all his godly works; for in this breakthrough I receive what God and I have in common.

I am what I was, I neither increase nor diminish, for I am the unmoved mover that moves all things. Here God can find no more place in man, for man by his emptiness has won back that which he eternally was and ever shall remain.

The "flowing out" means a realization of the unconscious content and the unconscious dynamis in the form of an idea born of the soul.

This is an act of conscious differentiation from the unconscious dynamis, a separation of the ego as subject from God (= dynamis) as object. By this act God "becomes."

But when the "breakthrough" abolishes this separation by cutting the ego off from the world, and the ego again becomes identical with the unconscious dynamis, God disappears as an object and dwindles into a subject which is no longer distinguishable from the ego.

In other words the ego, as a late product of differentiation, is reunited with the dynamic All-oneness (the participation mystique of primitives).

This is the immersion in the "flood and source."

The numerous analogies with Eastern ideas are immediately apparent, and they have been elaborated by writers more qualified than myself.

In the absence of direct transmission this parallelism proves that Eckhart was thinking from the depths of the collective psyche which is common to East and West.

This universal foundation, for which no common historical background can be made answerable, underlies the primitive mentality with its energic conception of God.

[The return to primeval nature and mystic regression to the psychic conditions of prehistory are common to all religions in which the impelling dynamis has not yet petrified into an abstract idea but is still a living experience, no matter whether this be expressed in ceremonies of identification with the totem among the Australian aborigines or in the ecstasies of the Christian mystics.

As a result of this retrograde process the original state of identity with God is re-established and a new potential is produced.

However improbable such a state may be, it is a profoundly impressive experience which, by revivifying the individual's relation to God as an object, creates the world anew.

In speaking of the relativity of the God-symbol, we would be failing in our duty if we omitted to mention that solitary poet whose tragic fate it was to find no relation either to his own times or to his own inner vision: Angelus Silesius.

What Eckhart laboured to express with a great effort of thought, and often in barely intelligible language, Angelus Silesius sings in touchingly intimate verses, which portray the relativity of God with naïve simplicity.

His verses speak for themselves:

I know that without me

God can no moment live;

Were I to die, then He

No longer could survive.

God cannot without me

A single worm create;

Did I not share with Him

Destruction were its fate.

I am as great as God,

And He is small like me;

He cannot be above,

Nor I below Him be.

In me is God a fire

And I in Him its glow;

In common is our life,

Apart we cannot grow.

God loves me more than Self

My love doth give His weight,

Whate’er He gives to me

I must reciprocate.

He’s God and man to me,

To Him I’m both indeed;

His thirst I satisfy,

He helps me in my need.

This God, who feels for us,

Is to us what we will;

And woe to us, if we

Our part do not fulfil.

God is whate’er He is,

I am what I must be;

If you know one, in sooth,

You know both Him and me.

I am not outside God,

Nor leave I Him afar;

I am His grace and light,

And He my guiding star.

I am the vine, which He

Doth plant and cherish most;

The fruit which grows from me

Is God, the Holy Ghost.

I am God’s child, His son,

And He too is my child;

We are the two in one,

Both son and father mild.

To illuminate my God

The sunshine I must be;

My beams must radiate

His calm and boundless sea.

It would be absurd to suppose that such audacious ideas as these and Meister Eckhart's are nothing but figments of conscious speculation.

Such thoughts are always profoundly significant historical phenomena, borne along on the unconscious currents of the collective psyche.

Below the threshold of consciousness, thousands of other nameless ones are ranged behind them with similar thoughts and feelings, ready to open the gates of a new age. In these bold ideas we hear the voice of the collective psyche, which with imperturbable assurance and the finality of a natural law brings about spiritual transformation and renewal.

The unconscious currents reached the surface at the time of the Reformation.

The Reformation largely did away with the Church as the dispenser of salvation and established once more the personal relation to God.

The culminating point in the objectification of the God-concept had now been passed, and from then on it became more and more subjective.

The logical consequence of this subjectifying process is a splitting up into sects, and its most extreme outcome is individualism, representing a new form of detachment from the world, the immediate danger of which is re-submersion in the unconscious dynamis.

The cult of the "blond beast" stems from this development, besides much else that distinguishes our age from others.

But whenever this submersion in instinct occurs, it is compensated by a growing resistance to the chaos of sheer dynamism, by a need for form and order.

Diving down into the maelstrom, the soul must create the symbol that captures and expresses this dynamism.

It is this process in the collective psyche that is felt or intuited by poets and artists whose main source of creativity is their perception of unconscious contents, and whose intellectual horizon is wide enough to discern the crucial problems of the age, or at least their outward aspects. Carl Jung, CW 6, Para 407-433

So if I say God is good, it is not true: I am good, God is not good. I go further: I am better than God! For only what is good can become better, and only what is better can become the best. God is not good, therefore he cannot become better; and since he cannot become better he cannot become the best. These three: good, better, best, are infinitely remote from God, who is above all. Carl Jung, CW 6, Para 457

“For this reason God is willing to bear the brunt of sins and often winks at them, mostly sending them to people for whom he has prepared some high destiny. See! Who was dearer to our Lord or more intimate with him than his apostles? Not one of them but fell into mortal sin, and all were mortal sinners.” Carl Jung, CW 18, Para 1375

“For this reason God is willing to bear the brunt of sins and often winks at them, mostly sending them to people for whom he has prepared some high destiny. See! Who was dearer to our Lord or more intimate with him than his apostles? Not one of them but fell into mortal sin, and all were mortal sinners.” Carl Jung, CW 6, Para 440

When I flowed out from God, all things declared, “God is!” Now this cannot make me blessed, for thereby I acknowledge myself a creature. But in the breakthrough I stand empty in the will of God, and empty also of God’s will, and of all his works, even of God himself—then I am more than all creatures, then I am neither God nor creature: I am what I was, and that I shall remain, now and ever more! Then I receive a thrust which carries me above all angels. By this thrust I become so rich that God cannot suffice me, despite all that he is as God and all his godly works; for in this breakthrough I receive what God and I have in common. I am what I was,18 I neither increase nor diminish, for I am the unmoved mover that moves all things. Here God can find no more place in man, for man by his emptiness has won back that which he was eternally and ever shall remain. Meister Eckhart, CW 6, Para 429

“And who can be nobler than the man who is born half of the highest and best the world has to offer, and half of the innermost ground of God’s nature and God’s loneliness? Therefore the Lord speaks in the prophet Hosea: I will lead the noble souls into the wilderness, and speak into their hearts. One with the One, One from the One, and in the One itself the One, eternally!” Meister Eckhart, CW 14, Para 258

“God is not good, or else he could be better.” Meister Eckhart, CW 17, Para 320

In Aion, Researches into the Phenomenology of Self[90] Carl G. Jung cites Eckhart approvingly in his discussion of Christ as a symbol of the archetypal self. Jung sees Eckhart as a Christian Gnostic:

Meister Eckhart’s theology knows a "Godhead" of which no qualities, except unity and being, can be predicated; it "is becoming," it is not yet Lord of itself, and it represents an absolute coincidence of opposites: "But its simple nature is of forms formless; of becoming becomingless; of beings beingless; of things thingless," etc.

Union of opposites is equivalent to unconsciousness, so far as human logic goes, for consciousness presupposes a differentiation into subject and object and a relation between them. Carl Jung, CW 9ii, Page 193.

The man who has this poverty has everything he was when he lived not in any wise, neither in himself, nor in truth, nor in God.

He is so quit and empty of all knowing that no knowledge of God is alive in him; for while he

stood in the eternal nature of god, there lived in him not another: what lived there was himself.

And so we say this man is as empty of his own knowledge as he was when he was not anything; he lets God work with what he will, and he stands empty as when he came from God.

Therefore he should love God in the following way: "Love him as he is; a not-God, a not-spirit, a not-person, a not-image; as a sheer, pure, clear One, which he is, sundered from all secondness; and in this One let us sink eternally, from nothing to nothing. So help us God. Amen." Carl Jung, CW 9ii, Page 193.

The world-embracing spirit of Meister Eckhart knew, without discursive knowledge, the primordial mystical experience of India as well as of the Gnostics, and was itself the finest flower on the tree of the "Free Spirit" that flourished at the beginning of the eleventh century.

Well might the writings of this Master be buried for six hundred years, for "his time was not yet come."

Only in the nineteenth century did he find a public at all capable of appreciating the grandeur of his mind. Carl Jung, CW 9ii, Page 194.

The intrusion of the East is rather a psychological fact with a long history behind it. The first signs may be found in Meister Eckhart, Leibniz, Kant, Hegel, Schopenhauer, and E. von Hartmann. It is not, however, the actual East we are dealing with but the collective unconscious, which is omnipresent. Carl Jung, Letters Vol. I, Page 87

The theological authorities I appeal to in this connection are Tertullian and Meister Eckhart, not to mention my own experience, which has given me more insight into the nature of the human psyche than the editorial pulpit of Herr Barth. Carl Jung, Letters Vol. I, Page 98

I am grateful to you for your efforts to present my concept of the self as accurately as possible. This idea seems to have become a stumbling-block ever since Origen and Meister Eckhart were accused of heresy, whereas in the East it is mani padme, "the jewel in the lotus," or hiranyagarbha, the golden seed, the "conglomorate soul." Carl Jung, Letters Vol. I, Page 362

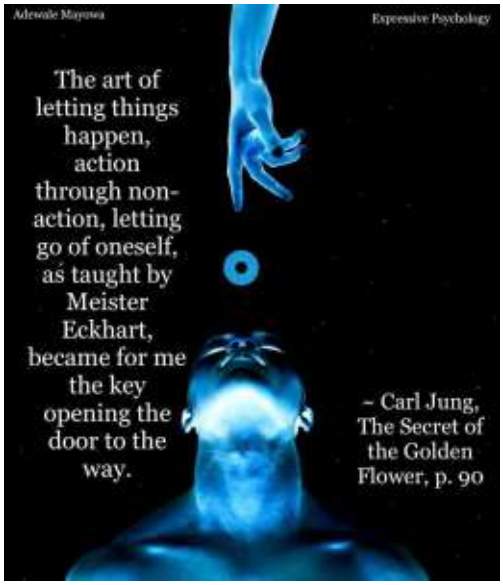
Everything that man conceives as God is a psychic image, and it is no less an image even if he asseverates a thousand times that it is not an image. If it were not, he would be unable to conceive anything at all. That is why Meister Eckhart says, quite rightly, "God is pure nothing." Carl Jung, Letters Vol. I, Page 556

It is the reign of darkness, which is also God, but an ordeal for Man. The Godhead has a double aspect, and as Master Eckhart says: God is not blissful in his mere Godhead, and that is the reason for his incarnation. Carl Jung, Letters Vol. II, Page 134

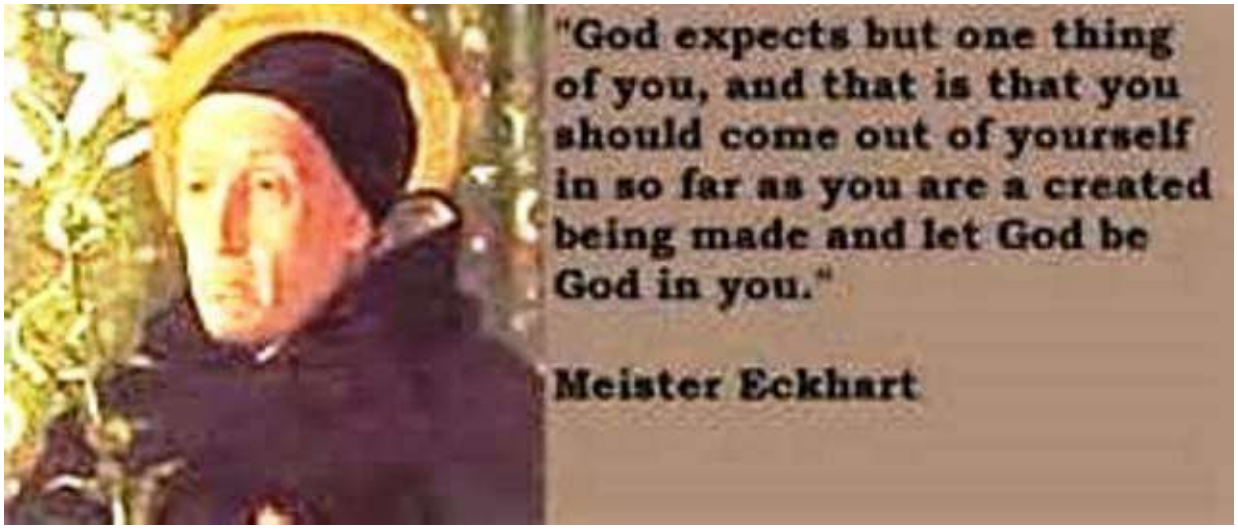
The happening then turns into that felix culpa which Adam brought on himself by his disobedience. Suffering, Meister Eckhart says, is the "swiftest steed that bears you to perfection." Carl Jung, Letters Vol. II, Page 311

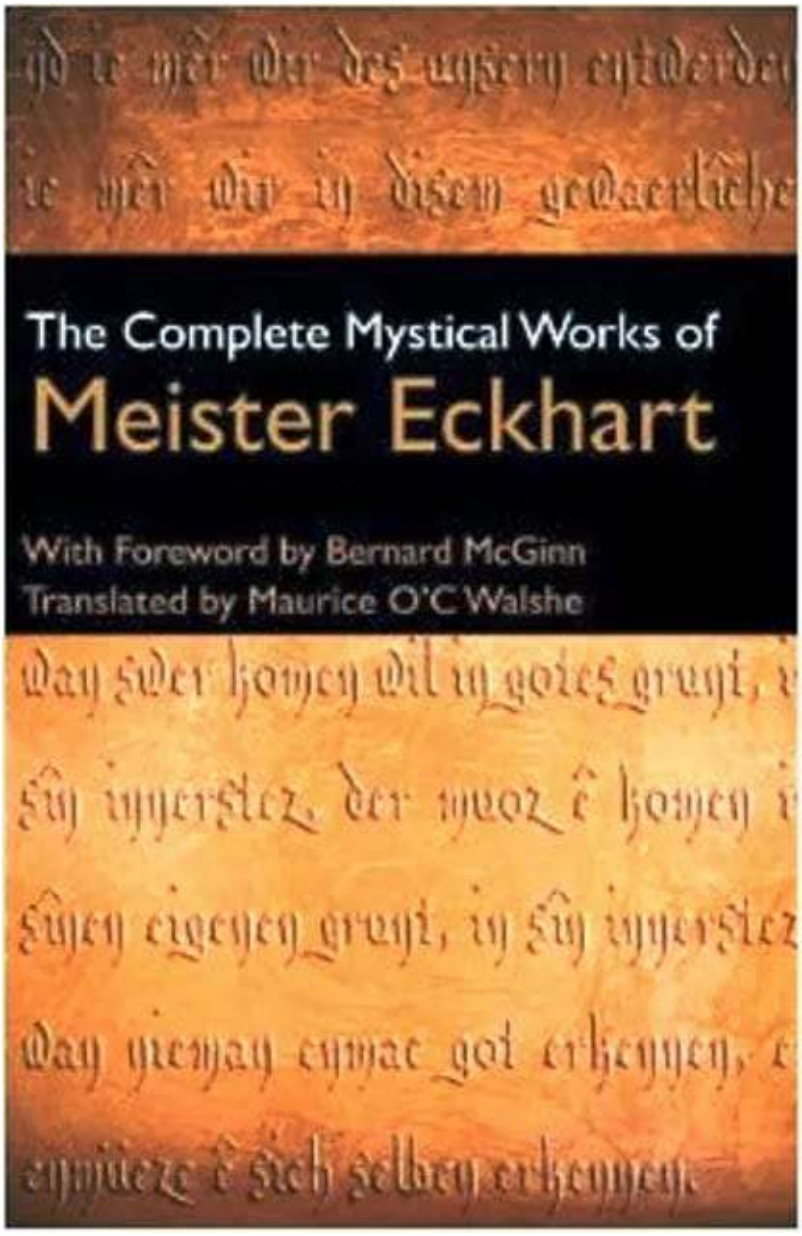
Master Eckhart said it: "God is not blessed in His Godhead, He must be born in man forever." This is what happens in Job: The creator sees himself through the eyes of man’s

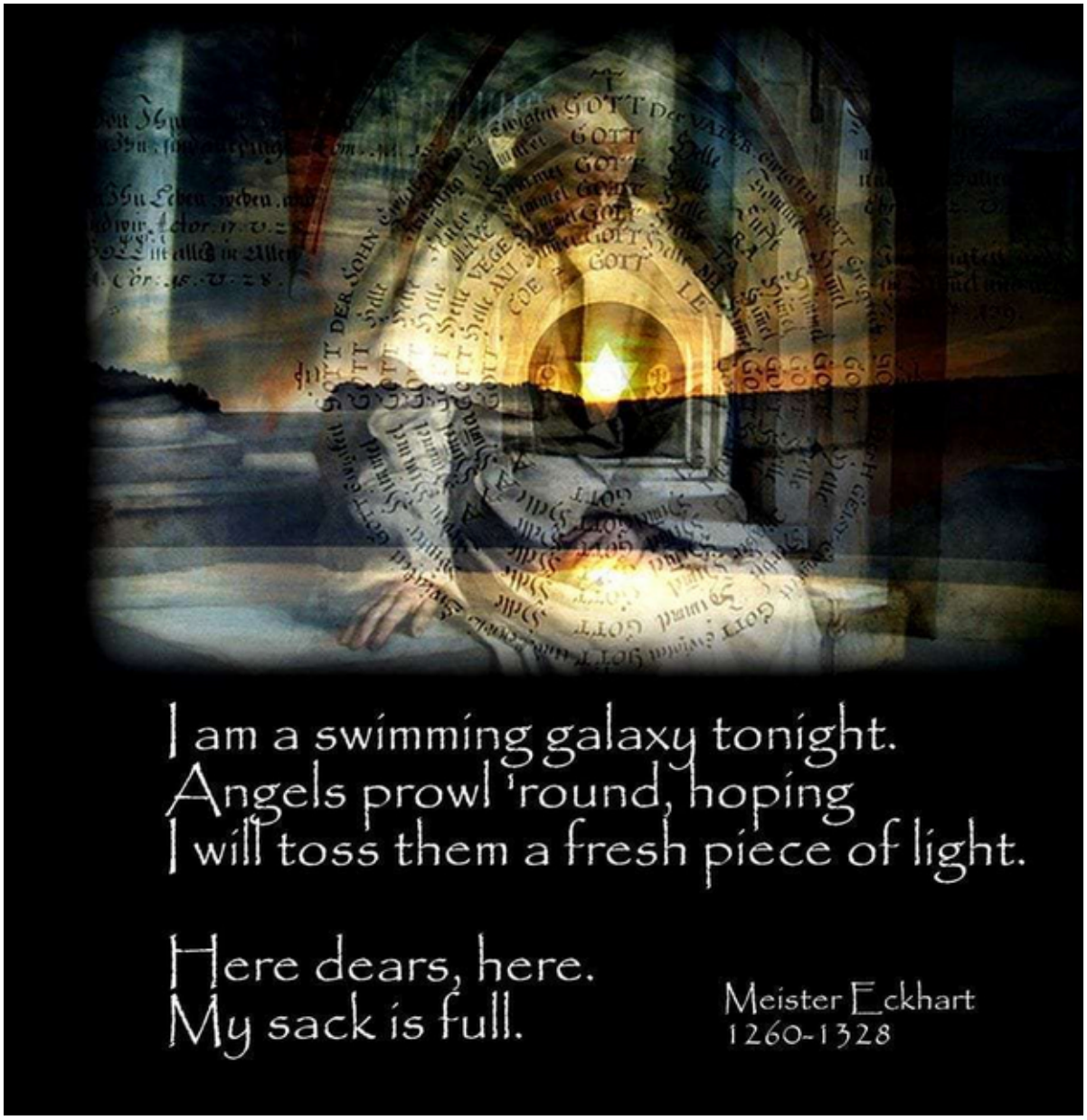
consciousness and this is the reason why God had to become man, and why man is progressively gifted with the dangerous prerogative of the divine "mind." Carl Jung, Letters Vol. II, Page 436


Adewale Maye
Expressive Psychology
The art of letting things happen, action through non-action, letting go of oneself, as taught by Meister Eckhart, became for me the key opening the door to the way.
– Carl Jung, The Secret of the Golden Flower, p. 90

Rathausturm Köln - Maria Clementine Martin


"God expects but one thing of you, and that is that you should come out of yourself in so far as you are a created being made and let God be God in you."
Meister Eckhart

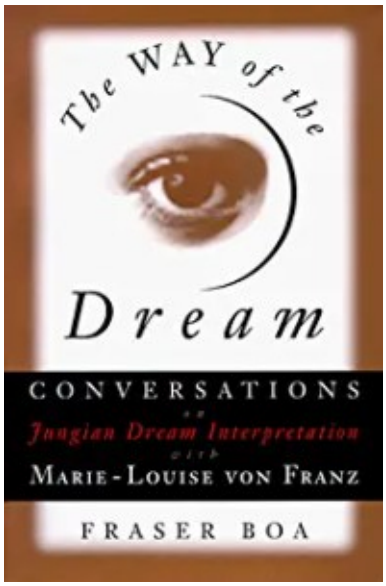

The Complete Mystical Works of
Meister Eckhart
With Foreword by Bernard McGinn
Translated by Maurice O'C Walshe


I am a swimming galaxy tonight.
Angels prowl 'round, hoping
I will toss them a fresh piece of light.
Here dears, here.
My sack is full.
Meister Eckhart
1260-1328

1. https://www.facebook.com/groups/56536297291/

1.1.12 Marie-Louise von Franz: Flying Through The Roof (2023-04-13 10:17)

[1]Carl Jung Depth Psychology Facebook



Flying through Roofe

Beauty said, "Yes, dear Beast, I will marry you. " At this the castle filled with a blaze of light and the sound of music. Beast disappeared, and in his place stood a handsome prince, who told Beauty he had been en chanted by a witch. The spell was ordained to last until a beautiful girl should love Beast for his good ness alone. -"Beauty and the Beast"

I WAS ONCE TOLD that it wasn't important if I understood my dreams. What was important was that the dreams understood me.

My attitude toward my dreams would determine their attitude toward me. It's a living dialogue. When we listen to dreams, we change, and when dreams are heard, they change.

Dr. von Franz, these four dreams of an airline stewardess demonstrate how the unconscious responds to conscious attention. The male figures in her dreams transform when she takes a firm stand and enters into a feeling relationship with them.

I had this dream about flying. I could fly, sort of like Samantha in Bewitched, just straight up through the roof and disappear. I was flying l:hrough the roofs up into the clouds. And I could produce a gray mist which encircled me so that nobody could see me. I could still see through it. I could still see other people, but nobody could see me. I flew up about cloud level, and just sort of sat there weightless, and had tea with somebody. -'female flight attendant

This first dream is difficult to interpret, because in her outer situation the dreamer is an airline stewardess. The flying, therefore, has a double connotation. It refers to what she is actually doing in life, but it also has a symbolic meaning that describes how she is behaving psychologically. Naturally, one can also say that it is not by chance she has chosen her

profession as an air stewardess, so, in a deeper sense, the two meanings are one. She is flying in midair, and can even produce a gray mist which makes her invisible. Here I would rather take the slightly negative connotation of the flying. Her weightless state and sipping tea on a cloud show a very light and unrealistic attitude-delightful, but unrealistic. There is no earth. For the English, having a cup of tea expresses having a light, chatty, social contact with people. Tea is a stimulating drink but it doesn't nourish.

The gray mist indicates the role a stewardess must play. She has to be the charming geisha. She is the waitress of the air. Nobody is interested in her private life, in her as a woman or as a human being. Because of the erratic scheduling of their time, stewards and stewardesses have a constant temptation to have slight flirtations and not to have deep, ongoing relationships. The time program makes it a very difficult life. That's why in the next dream she is in prison.

I was in a jailhouse, one of the old-fashioned kind, like in Western movies. It was a wooden building, and I could see two or three jail cells behind the one main desk. The

guards were talking about how there had been a lot of jail breaks recently. There were also two prisoners. One came out of the shower, and the other went to take a shower and escaped. The two guards were discussing this and said it was very strange that there had been two jailbreaks in one evening. Then they all turned around and looked at me. I thought it was very suspicious and woke up.

I would take the prison as the timetable in which she is imprisoned. It is a very difficult profession because . . . well, let's say, the stewardess, the dreamer, meets a man she likes. She can stay with him for two hours at a airport so-and-so, but she has to take the next airplane back that evening. So she is constantly in prison and, except for short holidays, cannot break free from that. As well, there is the physical discomfort of jet lag in this profession. The irregularity of sleep and physical discomfort make these people even more uprooted, even more disconnected from their bodies and from their own depths. Even the dreaming business is difficult for a stewardess. She sleeps once in the daytime, once early in the evening, once late in the night. When has she time to record and think over her dreams? So it is a very difficult profession. It's good for young people who like the spirit of adventure connected with it, but when one gets older a strong wish comes to retire. There is a desire in the dreamer to break free from that prison and to have a life of her own. The dream says there is a need to form her own life.

I dreamt that I was living with my friend Sue. The two of us were sharing a large two-bedroom apartment. Sue was out of work though, and quite often when I came home from work I would find the place disorderly and messy. It really got on my nerves.

This time I came off a flight, got home, and Suzie was there. She had spilt red wine all over our light gray carpet. I was really annoyed because the stains are hard to get out. So we went down to Simpson's and spent a whole day looking for cleaning utensils. Up one floor and down another just to buy a sponge and some bleach. We went home and finally cleaned up the mess.

Then my mother came for a visit. Sue left. My mother and I were talking about the two-bedroom apartment and wondering if it really was worthwhile having this extra space for the hassle it was causing. I went downstairs to see if maybe I shouldn't go back to living by

myself in my mother's one-bedroom apartment. As we were talking, my mother just faded out of the dream.

Then I came back from the flight and I wanted to do my laundry, but for some reason I didn't do it in our building. I packed it up and took it to a girlfriend's place. She and her husband started arguing that this was kind of silly. Why was I there doing my laundry? I really shouldn't have been there at all.

Then a party started and people were dancing. I was dancing with a woman who was weightless. She was a big person, and I had to keep holding her up. Then the laundry was finished and I started back to my apartment.

Then I was walking along a balcony which ran along the outside of my apartment building. All the apartment doors opened off one side, but the other side was open except for a railing which protected me from falling down to the ground below. I was twelve floors up. As I approached my apartment door, I saw a man hanging on the railing. It was my brother. He had been tied up there by Suzie. He was unconscious. It was tricky to untie him without letting him fall the twelve floors to the ground.

So I went into the apartment and got scissors and stuff and started untying him really carefully. Then I pulled him off the railing and over the balcony, and dragged him into my apartment. I put blankets all over him and knew he was going to be all right.

Mvf: Cleaning and washing is mostly a woman's connection with the earth, with the body, with the material world. It is an expression of love toward matter, devotion to the principle of matter. Because of this dreamer's profession, psychologically and outwardly she cannot express this devotion. If the dreamer could live the Suzie side of her personality, there wouldn't be such a difficulty. But she cannot live the side of herself which likes to do the housework, likes to live introvertedly daydreaming while washing up. You know, washing up is a marvelously creative recreation. One can hang on one's own fantasies and thoughts, think over one's dreams, and such things-all that the dreamer cannot do. So Suzie is cantankerous and makes mischief and all sorts of trouble. In the end we see that she even hangs the brother of the dreamer.

You notice that when the dreamer goes to do the laundry, she doesn't do it in her own house. She goes to some friends further away and washes the dirty linen there. Washing dirty linen is to sort out all of the little shadow things one has done, in order to dwell on them. Generally, if we do some- mischief against our will, if we do some harm to our friends, or forget something important, we are for a moment aware, but then we push it aside and forget about it as quickly as possible. By the afternoon we have already forgotten. So we accumulate a lot of dirty linen and have from time to time to do some washing. People say, "My friend said this about me, gossiped against me, and I got angry. " Then they both project the shadow on each other and it comes out in petty little quarrels and jealousies. That's dirty linen. Actually, psychotherapeutic treatment is mostly washing dirty linen. But you see in the dream that the dreamer does not do her laundry at home. Rather she goes to a friend's house where she finds a strange weightless woman with whom she dances and whom she has to hold up.

That weightless woman is yet another shadow figure side of her, another part of her personality which has no weight, no substance. In colloquial speech we may say about someone, "What they say has no weight," or "As a personality, they are a lightweight," which

means that they have no psychic validity, no substance. Strangely enough, what gives us substance is our shadow. Our shadow is the positive thing. That girl's shadow is weightless because she does the washing of the dirty linen outside her own apartment. That means she probably enjoys a lot of gossip, criticizing other people among colleagues and so on. But she never takes it home to herself. She never asks herself, "What am I doing to the others?" She doesn't bear the weight of that responsibility. She hasn't realized her shadow yet, and therefore her other personality is weightless in a negative sense.

Then in the last part of the dream she discovers a catastrophic situation, namely, that her friend/enemy, Sue, has hung up her brother from the balcony on the twelfth floor. Now, in reality the dreamer contributes substantially to the education of that younger brother and is mothering him. So we can take the young brother who is hung up as her own possibility of studying and making an intellectual career. It is the masculine side of the woman, her intellectual mind. She probably neglects that side of herself or, rather, she cannot live it in her present profession and therefore projects it onto her brother. She gives her money and devotion to her brother and vicariously enjoys him getting his education, when actually she should be doing it herself. By projecting onto her brother, she quits her own develop ment. Obviously, she should not stay in the air hostess business. She has a good mind and should elect for a change of profession.

But her Sue-shadow hangs her brother up. Her Sue-shadow is the mechanism which projects "the man who makes a career" onto her brother so that the dreamer sees her masculinity fulfilled in her brother instead of seeing it as a part of herself. She has therefore to take down her brother and get him into her own space. But that's a dangerous undertaking. He might drop twelve floors. Psychologically, the great danger is that she may be overwhelmed by the realization that she herself must do what she is paying her brother to do for her and therefore drop the entire undertaking before ever beginning.

Now, to suddenly drop in a dream has generally to do with a sudden disappointment in outer reality, with giving everything up, with falling into nothingness. That would be a reaction in her to say, "Oh, I am hopeless. Nothing will ever come out of me. I can't make it. I give up. " And then just throw herself away into the street, literally, and not make the effort to build up her own personal life. It is dangerous for her to ask, "Why am I paying for the career of my brother? Is it not me myself who needs to do something more than being an airline hostess?" That would be bringing the brother home into her own inner realm, bringing him home to her real self. That is the dangerous enterprise which is recommended at the enc; of the dream. And in the dream she seems to succeed.

What is the significance to that part of the dream in which the dreamer discusses with her mother the possibility of leaving Sue and living alone in her mothers one-bedroom apartment?

The dreamer's mother in outer life is a down-to-earth, practical person who probably represents in the dreamer someone who always offers a short-cut, practical solution. Now, if your shadow annoys you, the short-cut, the practical solution, is to avoid it, to go away and have your flat. on your own-not to live with Sue, so to speak. In other words, the most practical thing is to repress the shadow. You see that when you want to talk to people about their shadow; they just switch the conversation. They say, "Oh, by the way, I wanted to tell you . .. " and they talk about something else. That's the practical way of getting rid of Sue. But it's not really practical. It's practical at the moment, but one pays for it later.

Why do dreams use close friends to personify the shadow aspects of our personality?

Because we make friends with people who live out our shadow. Friends can do the things we cannot do. Tell me who your friends are, and I have the whole panorama of your good and bad qualities. Our bad qualities as well as our good ones hold an attraction, a fascination for us. The friend is often the person whom one envies. The friend is more elegant, or dances better, or can move about better in outer life, or has depth, or has a better mind. So if one hasn't worked on one's shadow, there is always a kind of love-hate relationship with the shadow and with one's friends.

In her next dream a male figure appears in a very negative form, but the dreamer handles him very firmly and directly.

I had this dream about being in a large city airport. It was very crowded, people everywhere. There were a lot of guns and people were shooting. One guy seemed to have it in for me and kept following me around. I kept hiding, but wherever I went he would find me. He kept aiming this rifle at me and I didn't like it. I got really frightened. Finally, I looked at him and said, "Look, I don't want to die. I don't like this stuff with you aiming your rifle at me. " And he went away. He just got up and left.

Now, here we have a dream in which the male figure, the animus, plays a prominent role. There are rifles everywhere and shooting all around. It's a scary situation and an unknown man points a rifle at her. Thinking of the dreamer as an air hostess, we can say that what with modern terrorists, she might at any moment find herself in exactly that situation in outer life. The dream picks up that fantasy, that situation, and brings it into reality.

There is psychological chaos in the masculine side of her personality. This has to do with the fact that the dreamer had very little contact with her father. Because this first experience of a man is practically missing, she has this chaotic situation. In such cases, there is no

preformation in the woman to help her relate positively to a man in later life. She doesn't really know what men are and how to relate to them. She knows how to put that gray mist around her and appear as an attractive woman to men, but .when it comes to establishing a human relationship, she falls into a scary chaos. But then in the dream one man singles himself out. But he is unknown. This is the way she experiences men in outer life as well as her own inner masculinity. She is not familiar with the masculine side of her personality, the side who knows what she wants, is goal oriented, has willpower, strength- all the qualities which she needs.

In the previous dream, the male figure, her brother, was hung up- completely immobilized. Here he is certainly very active, negative but active.

This man is pointing a rifle at her. A rifle is a phallic, masculine symbol and points to goal orientation, to accuracy, to being able to want something, to have a goal accurately in mind and go for it. Because these qualities are generally unconscious in a woman, they are either projected onto men or appear as an inner masculine figure in her dreams. This man points the rifle negatively at her. He threatens her, and she becomes frightened. Then she

suddenly realizes that he is responsible for her scary situation.

When the contrasexual inner figure in a woman is negative, like this rifleman, it personifies very sharp negative judgments about herself: "You are a nobody. You will never make it. Men don't like you. They only want to have sex with you. Nobody loves you. You'll never find a husband. You are not really a good woman. Your life will always go on as meaninglessly as it is now. " These self-destructive thoughts cut her off from her femininity and block her possibility of relating to an outer man in a positive way. It is, therefore, great progress in the dream that she suddenly stops running away by hiding in her gray mist and thinks, "It's not me; it's that man who is responsible for my fearful situation. " It's as if at that moment she disentangles herself and realizes that those negative thoughts are something outside of her. They are not her thoughts. It's as if she said, "It's not me thinking that; it's only something in me thinking those thoughts, and I don't need to believe them."

I remember once I dreamt a murderous burglar came into my bedroom, and I woke up with a cry of fear. I went through what I had thought the evening before. I had had a very peaceful, quiet day which could not account for such a terrible dream. Then I remembered that before going to bed I had thought, "The book I am writing is all nonsense and I must throw it away. " I thought that I really thought that. Then when I reflected on the dream, I thought, "No, I don't think that. It thinks that in me and I needn't believe it. I don't think that at all. " Then I could disentangle myself from the negative thought. I didn't accept it. And so with this air stewardess's dream, she must realize that the negative man in her that always says, "You are nobody. You'll never relate properly to a man, blah, blah, blah," is not her. Then the miracle happens! At that moment that rifleman gets up and walks away.

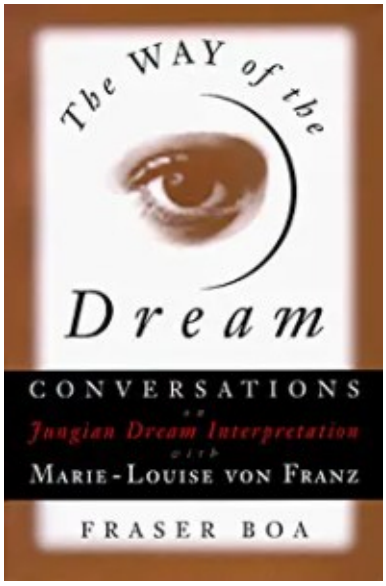
Is it really that simple? Can the negative animus be transformed simply by bringing it to consciousness?

It's as difficult and as simple as that. The dream shows her that if only she can wake up and see that the critical judgments and negative opinions about herself are not really what she thinks, she can send that devil back to hell. Then she can develop as a woman. The Way of the Dream, Page 166-175

1. https://www.facebook.com/groups/56536297291/

1.1.13 Marie-Louise von Franz: The Tyrant (2023-04-14 07:02)

[1]Carl Jung Depth Psychology Facebook Group



[2]The Way of the Dream by Marie-Louise von Franz

The Tyrant

IN ITS NEGATIVE FORM a woman's inner man, the animus, is a power of evil destructive to human life. He separates a woman from her own femininity. He cuts her off from human warmth and kindness, and leaves her isolated in a meaningless world, martyred by unseen hands. She experiences herself as a victim, a captive, trapped either by external circumstance or by a cruel fate. Eventually, she may come to believe that her awful aloneness cannot be alleviated in this

world and may be drawn into fantasies of death.

The following poem was written in a state of such animus possession and expresses the terrifying loneliness of a woman cut off from her femininity:

I search

but the desert is everywhere;

I gasp

but there is no water to quench;

I cry

but there are no arms to enfold;

I yearn

but there is no breast to suck;

I Long

but there is no milk to nourish;

I need

but there is no phallus to embrace; I feel

only the exploitation of my friends; I fear

that death may be the same.

The father complex can raise hell in the unconscious of a woman. Its authority can be absolute and may effectively block her from contacting her own creative spirit.

This dream shows a woman's masculinity in a highly critical form, chastising the dreamer and driving her into a state of bitter isolation.

I'm sitting on the floor of a remote cabin. I'm brushing the hair of a cat. I can't see the cat, but I know it's got orange fur because I'm pulling the fur of the cat out of the brush. A woman behind me is using the phone. I'm sitting beside a man I don't recognize, but I know in the dream is my father. He's very tall and strongly built with short hair. He is the chief of police, and we live in the police department of a remote settlement.

The woman finishes using the phone and hangs it up and leaves. My father walks over to where she has been and tidies up something, then turns and walks toward me and says, "They're crazy. They're just plain crazy!" The woman has been making incestuous overtures to someone on the phone.

Then I'm standing beside my father. He has found a note that I've written to a boyfriend, and he is in a murderous rage. The boy is standing in front of him. I start to tremble violently and run from the room through a door that is usually locked by a hook high up on the door. I run through into the bathroom. There's a man sitting on the floor in there who doesn't pay any attention to me. I'm wearing a parka and a hat, and I vomit into the toilet.

As I'm doing this, I can see that my father is going to tie my hands together, hang me from the rafters in the cabin, and beat me with a stick. I wake up from the dream shouting, "Harry! Harry!" -female dreamer.

Usually the first man that a woman meets is her father, and he has, therefore, a very decisive influence on a young girl. If the relationship to the father constellates itself negatively, the girl will react negatively toward the father. Now, the father may or may not be an evil or difficult man in himself. The girl may simply just not like him. But in any case, if the relationship is negative, later on she generally has difficulties with men, and difficulties in finding her own masculine side. In the extreme case she . might not be able to approach men at all. The first man she met in her life was a horror, and therefore all men are horrors. She might even become lesbian or shun men entirely. Certainly, she would be afraid of men. If it is not such an extreme case, she would be what one would call a very difficult woman. She would argue with men, challenge them, criticize them, and try to pull them down. She would expect negativity from them, and this expectation would naturally put difficulties on her partner.

In other words, the animus, her own masculinity, would be a problem to her. Such a woman would tend to behave toward herself as her father behaved toward her. If the father was tyrannical, even after his death, -the woman would still tyrannize herself with ideas and opinions which came from the father image. And so a girl's relation ship to her father and her detachment from the father always play a big role in her development as a woman.

At the beginning of the dream, she's brushing an orange cat. The cat in our country stems originally from Egypt, where it was once a divine animal. There, they had a cat goddess who was the goddess of

music, sexuality, pleasure in life, and life-embracing feminine fertility. The cat, in contrast to the dog, has never sold its soul to man. It has a kind of egocentric reserve. The cat says, "You may stroke me and you may serve me," but it never becomes your slave. And if you annoy it, it just walks out on you. In women's dreams, therefore, the cat often is an image of something feminine, independent and sure of itself, just what modern women so often lack. That's why the cat goddess comes up in women's dreams as a positive model of feminine behavior. It is not brutal; it does not display any masculine features. It is feminine and, at the same time, very firm, very identical with itself. The cat is not very amiable, but very true to itself.

So, at the beginning of the dream she's trying to approach and look after her own femininity, and at that very moment the father walks up. It's not her real father, but the chief of police, who in the dream is called her father. We can see therefore that this woman tyrannizes herself with the police chief's rules of behavior.

Now, in actual life she has decided to become a good mother, and force herself in a tyrannical manner to be a good mother. Her home, her children, her family life have to be the way she thinks is ·right. That's why the dream says her inner father, her inner authority, is the chief of police. Policemen are mainly concerned that things continue in a very collective, undifferentiated, orderly way. Thus, the chief of police is that animus in woman who wants orderly, conventional behavior that will not be shocking to anyone. Just the opposite of a cat. A chief of police and a cat never get on very well, and that poor woman has both of them in her at the same time.

Then, in the dream, the chief of police declares that the woman is crazy. That's the secret voice in her that says, whenever she follows her own feeling, "No, that's crazy! Don't do that. You are crazy if you do that. " Many people repress things within themselves by calling them crazy.

Then her police chief father catches her out like a little girl. He discovers that she has written a note to her boyfriend. Here again we have the image of the tyrant. Naturally there exist in reality fathers who think they have to anxiously protect the integrity of their daughters and pursue them when they write notes to their first boyfriends. But here this is no longer the case, as this woman is married and away from home. Rather this means that she is doing to herself what her father did to her.

That is the greatest tragedy arising from the negative animus. It flares up with its power whenever a woman loves. It tries to cut women off from any kind of relationship by belittling it or calling it crazy. The negative animus mainly manifests itself as an opinionated resistance

to any feelings of love. If a woman has a tendency to fall in love or even to be interested in a man, her negative animus comes up and makes her ruin the relationship.

Subjectively, she doesn't know what is happening. She thinks she is under a curse. Just when she wants to talk to the man she loves, something in her makes a tearful scene. And then she goes home and cries. She may project and say, "He was so nasty to me," but if she's a bit more honest she will say, "I wanted to have a good relationship with him, and just because I wanted the relationship I made a scene. " And she doesn't know what devil's mechanism made her do it. If a woman hits you as a man, you can be sure she's interested in you. She would really like to love you, but she doesn't know how.

The negative animus behaves here like a jealous lover. He wants to keep the woman for himself by cutting her off from all men. When she has some loving feelings toward any man, then up comes this "You should not do that" animus. Or it's projected.

I know a classic case of a woman who once attacked Jung violently with the animus during the analytical hour. They later went into what happened, and Jung told her, "Whenever you have a feeling, that's when you attack. " What happened was that on the way to meet with Jung, she had seen some beautiful strawberries. Her first impulse was, "Let's buy them and bring them to him." And then the animus said, "Oh, Jung will say that strawberries have an erotic meaning and he'll mock you. " So she didn't buy the strawberries and arrived in a fierce mood and attacked Jung the entire hour. All because she had suppressed the strawberries. If she had bought the strawberries, everything would have gone well, but she had repressed her own feelings.

Now, when you say the animus "says" this to a woman, what do you mean? Sub;ectively, how does the woman experience that? Does she actually hear a voice?

No, the worst thing is that she experiences it as if she thinks it herself. You see, the animus thinks in her, "Jung is going to laugh at the strawberries," and then she believes that she thinks that. That is one of the great difficulties in analytical work: to make women distinguish between what they really think themselves and what it thinks in them.

The problem is that they think animus thoughts are their own. Even after working for years on that, I sometimes still have negative thoughts against myself, and if you asked me at that moment, I would say, "Yes, that's what I think about myself. " Later, I would have a dream of a man raping me, and realize, "No, that was an evil animus in me who thought that. " And then I could disidentify and wonder, "Why on earth did I ever think that about myself? Naturally, I don't think that. " But, you see, that is the essence of what one calls possession. When a woman is possessed by the animus, she thinks that the animus is herself. Only when, or if, she wakes up does she come to realize, "No, that's not me."

When describing a woman locked into the negative animus, you used the word possession. It is usually associated with religion and witchcraft.

Well, mediums go into a trance and are then possessed by a certain godhead. In Haiti, for instance, people go into a trance and male or female godheads enter them. They are then possessed by a god. They speak in a changed voice as the god speaks through them. They become the horse, and the god becomes the rider. I have a book on Haitian states of possession in which there is a photograph of three different male mediums incorporating the

same god, Legbe. In the trance all three mediums make exactly the same movements. When they are possessed they all behave in the same way. They are, we would say, possessed by an archetypal figure. When they wake up, these mediums sometimes don't remember what they have said in the trance state.

Now, these mediums are the extreme form of something which is normal in every human being. All day long our field of consciousness is entered by autonomous complexes. You will realize this if you watch the trend of your thoughts during the day. You may be in a friendly, loving mood until you suddenly think of something negative; then hatred and bitterness enter the scene. A quarter of an hour later, you may be musing on your revenge for something that has been done to you. And then, as you think of something else, your inner scene changes again. If we watch ourselves, we discover there is a different person for every switch of mood.

I could give you a whole list of the persons I can be. I am an old peasant woman who thinks of cooking and of the house. I am a scholar who thinks about deciphering manuscripts. I am a psychotherapist who thinks about how to interpret people's dreams. I am a mischievous little boy who enjoys the company of a ten-year-old and playing mischievous tricks on adults, and so on. I could give you twenty more such characters. They suddenly enter you, but if you see what is happening, you can keep them out of your system, or play with them and put them aside again. But if you are possessed, they enter you involuntarily and you act them out involuntarily. For instance, I can call up the mischievous person and send him back to sleep again when I feel, "Now, there's enough. " That's not possession. One of the aims of psychotherapy is to help people keep a constant identity and to get along with their inner family of souls without being possessed by them.

Now, the animus is the most frequent form of possession in a woman. She is suddenly entered by a mood of cold male determination, taken over by abstract, opinionated thinking, and driven by an impulse toward rash, brutal, determined action-none of which is at all in her feminine character. When a woman gets possessed by the animus, the feminine character of her face changes, her eyes and the

expression of her mouth become hard. I notice that when I get in the animus I pull up my shoulders like somebody who is preparing for battle. When I do that, I say to myself, "Oh, oh, stop and relax. "

Men often have problems relating to a woman when she is possessed by the animus.

I would say that is an understatement!

Men say that when a woman is possessed by the negative animus she seems to have one goal and one goal only-to create an argument and then win at any cost, no holds barred. But, when the man fights back, the woman changes into a hurt little girl.

When women are in the animus, they love to do that double play on a man. First they brutally attack, usually viciously with their tongues, and when the man hits back they become delicate, frightened little children being attacked by a brutal man, even though they attacked first. I call that the gangster animus. He puts a little girl in front of him as a shield so that no one can shoot the gangster down. Women with a gangster animus are on the one hand

uncertain, touchy little girls whom the man dares not say boo to, while at the same time, brutal beasts who viciously attack. They complain that the man doesn't listen to them, yet chide him with aggressive remarks.

Then generally the men feel very awkward because the women's tears make them feel guilty. But it's a trick. These women try to make men feel guilty, and so men feel guilty, that they are brutes who made the woman cry. The men feel uncomfortable and react in some inappropriate way because they feel cornered.

Can this negative animus interfere in a woman's relationship with her children?

Yes, the animus actually does interfere with maternal feelings in certain women if they don't have a strong maternal instinct. For instance, let's say a child misbehaves, whines, and spills the soup over the plate. A natural reaction is to get angry and to shout a bit. If it doesn't go too far, it's quite normal for the child to accept that. But then the chief of police animus says to the mother inwardly, "No, that's not good education. The child will have a trauma. " So she swallows her anger and does something much worse to the child. That's why, in this dream, the woman goes to the toilet and vomits. She obviously swallows too much that she can't swallow, that she should not swallow. You vomit if you have eaten something you shouldn't eat, which your stomach refuses. She stomachs too much. So I would guess that, very often, her children annoy her and, instead of howling at the top of her voice, "You are impossible brats. Go to helll," she swallows everything. But children like strong reactions if they are carried by a loving undertone. I was once in an Italian inn where a woman was cooking for the whole inn, and around her were about twelve little children. She constantly howled at them and banged them over the head. I've never seen such blossoming children, because it was all carried on in a warm atmosphere of maternal love.

On the other hand, a child does not react only to the action a mother does and how she behaves. There are mothers who seemingly are very good mothers but there might be something wrong in their unconscious. A horrible story comes to mind of the mother of two little girls. She was a loving mother who took great care of her children. She was not overly severe or indulgent. But the two little girls repeatedly dreamt that the mother came as a wolf in the night into their bedroom and threatened them. After some years the mother suddenly became psychotic. In this case, the little girls didn't react to the mother's good behavior, they reacted to her sick unconscious. They felt threatened by her sick unconscious nature. So you see, there may be a thousand reasons why a little child reacts negatively.

There are invisible affects going from the parent to the child much more even than the visible affects. One comes to families where there is a happy family life and one can't understand why the children suddenly become neurotic and go wrong, but if one digs up the situation, there are invisible affects behind the back of all the participants.

The invisible atmosphere is much more powerful than what is seen. That's why Jung never wrote much about pedagogics. He said it doesn't matter what you say or do with children. The important thing is that you are yourself healthy in order that you emanate a healthy, positive atmosphere. Then it doesn't matter what you say to the children. They don't listen to it anyhow. They react to your background. The children are, so to speak, still swimming in the unconscious, in the atmosphere of a situation, and they react to that.

That sounds so simple for a parent, "Just be psychically healthy yourself and your kids

will tum out all right." But that's not easy. Every woman in our society is bombarded with instructions telling her how to best raise her children. The television tells her, the magazines tell her, even her own mother has a list, "You should do this. You should do that!" The whole world tells her what she's doing wrong.

That's the negative animus. Those collective opinions rape the woman of her own individual thoughts or feeling reactions.

For instance, when I have indulged in destructive thoughts about myself or about my work, I have often dreamt of being pursued by hostile men. The dream is saying, "Those negative thoughts are not you. They are the hostile animi in you. You should run away from those destructive thoughts. They will destroy you if you stay with them. "

Just take, for example, the woman who is annoyed with her little boy spilling the soup. Her natural feeling would be to say, "Damnit! Now you have again spilled the soup. " But then the pedagogic animus in her says, "You mustn't shout at your little boy. That's pedagogically not wise." Then she rapes her individual feeling reaction with her collective pedagogic animus. She rapes her natural feminine reaction by saying that she shouldn't have a natural feminine reaction.

Can a woman's dream of rape be interpreted positively? Can it be she is being overwhelmed by something constructive?

I would say that depends on who rapes her. If she dreams that a powerful, healthy, or in any other way positive figure rapes her, then I would still not like it because it's such a passive situation. You could argue that she's overwhelmed by something positive. Nevertheless rape, if you use the word rape, means that she is too passive. She hasn't said yes to it, so it isn't quite right. It's a kind of a psychological happening rather than an accepted situation. So, even if the raping partner is positive, it is not quite right.

Is there an archetypal image of this ·negative animus figure?

The classical example of the destructive animus, which the woman has at all costs to escape, is illustrated in the famous fairy tale of Bluebeard, in which the heroine gets into a castle where she secretly discovers that the owner has cut up and slaughtered all his former wives. After discovering this terrible secret she, with the help of her brothers, barely manages to escape. Bluebeard is the classical image of the destructive animus. If a woman cannot escape the self-destructive and self-annihilating thoughts of the negative animus, it may lead to a severe psychological disturbance. Women who can't escape their Bluebeard generally become isolated, bitter women whom men cannot love, who find no partners, and who live in bitter isolation, if not in an even worse situation.

Men have always created the image of an ideal woman. Marilyn Monroe, for example, was worshiped like a goddess. Does the animus also take this idealized form?

What Marilyn Monroe was to men, Valentino was to women. He represented the ideal demon lover, who would carry the woman away into a romantic ecstasy where she could create fantasies about the Sheik. Of course, being carried away by the demon lover into a romantic us-two-aloneness goes on in modern films as well. Generally, if women are unhappy

in their relationships with their husbands or their lovers, they dream and fantasize about being carried away and having a secret, nocturnal love affair with their animus.

The demon lover figure exerts a kind of demonic or divine fascination on the woman and makes her incapable of relating to an ordinary human being. He is personified as Heathcliff in Emily Bronte's Wuthering Heights. In the novel, Bronte shows the power of the identification by having her heroine say, "I don't love Heathcliff. . . .I am Heathcliff. " It's interesting that Emily Bronte herself even had the idea that her genius, her great gift as a writer, had made her into a lonely, tragic figure. Generally, having such a demon lover ends tragically. People become incapable of living and relating to others; they are sucked away into the dream world and into the unconscious.

There is great psychological danger in the figures which Jung called animus and anima. These contrasexual elements can estrange a human being completely from reality and society. The animus, like the anima, is a very ambiguous, very dangerous inner figure which must be approached with great wisdom. The Way of the Dream, Page 154-165

.165.

1. https://www.facebook.com/groups/56536297291/
2. https://www.amazon.com/Way-Dream-Conversations-Interpretation-Marie-Louise/dp/1570620369/ref=sr_1_1?crid=1EHHLBOLKO9NL&keywords=marie-Louise+von+franz+the+way+o

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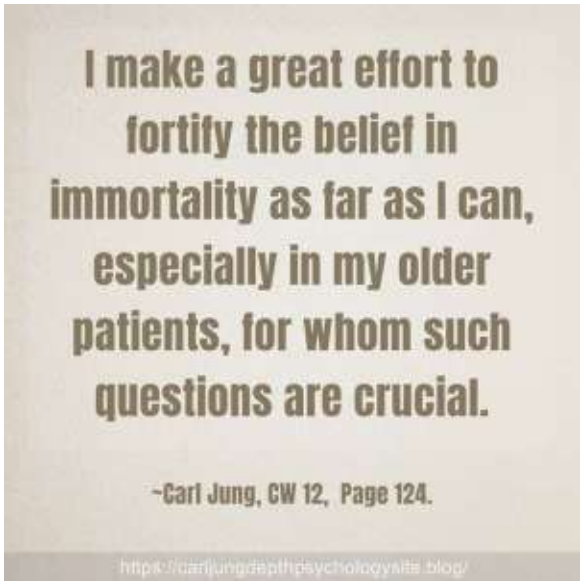
1.1.14 Carl Jung Encouraged "Belief" and had his own "Beliefs." (2023-04-15 02:45)

Carl Jung Encouraged "Belief" and had his own "Beliefs."

[1]Carl Jung Depth Psychology Facebook Group

[**Note: One of the pillars of Science as in Religion is “Belief.” In Religion often known as “Faith” and in Science as an “Hypothesis.”**]


I make a great effort to fortify the belief in immortality as far as I can, especially in my older patients, for whom such questions are crucial.
-Carl Jung, CW 12, Page 124.

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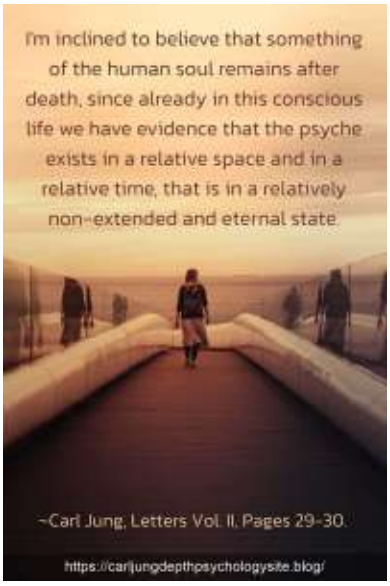
I'm inclined to believe that something of the human soul remains after death, since already in this conscious life we have evidence that the psyche exists in a relative space and in a relative time, that is in a relatively non-extended and eternal state.
~Carl Jung, Letters Vol. II, Pages 29-30.
https://carljungdepthpsychologysite.blog/

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I believe that we have the choice: I preferred the living wonders of the God. I daily weigh up my whole life and I continue to fiery brilliance of the God as a higher and fuller life than the ashes of rationality. The ashes are suicide to me. I could perhaps put out the fire but I cannot deny to myself the experience of the God. Nor can I cut myself off from this experience. I also do not want to, since I want to live. My life wants itself whole. Carl Jung; The Red Book; Page 339.

I believe I have learned that no one is allowed to avoid the mysteries of the Christian religion unpunished. I repeat: he whose heart has not been broken over the Lord Jesus Christ drags a pagan around in himself who holds him back from the best. Carl Jung, The Red Book, Page 260.

Believe me: It is no teaching and no instruction that I give you. On what basis should I presume to teach you? I give you news of the way of this man, but not of your own way. My path is not your path therefore I cannot teach you. The way is within us, but not in Gods, nor in teachings, nor in laws. Within us is the way, the truth, and the life. Carl Jung, The Red Book, Page 231.

Is there anyone among you who believes he can be spared the way? Can he swindle his way past the pain of Christ? I say: "Such a one deceives himself to his own detriment. He beds down on thorns and fire. No one can be spared the way of Christ, since this way leads to what is to come. You should all become Christs. Carl Jung, The Red Book, Page 235.

The belief, the self-confidence, perhaps also the devotion with which the analyst does his work, are far more important to the patient (imponderabilia though they may be), than the rehearsing of old traumata. Carl Jung; CW 4; par. 584.

We find in Gnosticism what was lacking in the centuries that followed: a belief in the efficacy of individual revelation and individual knowledge. This belief was rooted in the proud feeling of man's affinity with the gods. Carl Jung, Psychological Types, Page 242.

It is hard to believe that this teeming world is too poor to provide an object for human love - it offers boundless opportunities to everyone. It is rather the inability to love which robs a person of these opportunities. The world is empty only to him who does not know how to direct his libido towards things and people, and to render them alive and beautiful. What compels

us to create a substitute from within ourselves is not an external lack, but our own inability to include anything outside ourselves in our love. Certainly the difficulties and adversities of the struggle for existence may oppress us, yet even the worst conditions need not hinder love; on the contrary, they often spur us on to greater efforts. Carl Jung; Symbols of Transformation (1952). CW 5: Page 253.

When I say that I don’t need to believe in God because I "know," I mean I know of the existence of God-images in general and in particular. Carl Jung, Letters Vol. II, Pages 520-523

Mind you, I didn’t say "there is a God." I said: "I don’t need to believe in God, I know." Which does not mean: I do know a certain God (Zeus, Yahweh, Allah, the Trinitarian God, etc.) but rather: I do know that I am obviously confronted with a factor unknown in itself, which I call "God" in consensu omnium (quod semper, quod ubique, quod ab omnibus creditur). Carl Jung, Letters Vol. II, Pages 525-526

You must believe in this world, make roots, do the best you can, even if you have to believe in the most absurd things—to believe, for instance, that this world is very definite, that it matters absolutely whether such-and-such a treaty is made or not. Carl Jung, Kundalini Seminar, Page 29

I believe, though I cannot prove it, that it was not this old wives' tale that gave Nietzsche the idea of Zarathustra's journey to hell.

Rather, while he was working out the general idea, Kerner's story would have slipped into his mind because it was associated with the general idea "journey to hell" by the law of similarity.

The remarkable thing is the verbal fidelity of the reproduction. Carl Jung, CW 1, Para 183

I believe also also, that the picture I have drawn of the spiritual outlook of modern man corresponds to the true state of affairs, though I make no claim to infallibility. In any case, what I have had to say about the cure of neurosis, and the problems involved, is the unvarnished truth. Carl Jung, CW 11, Para 537

It is of considerable interest to compare this conception of Prometheus with Goethe's.

I believe I am justified in the conjecture that Goethe belongs more to the extraverted than to the introverted type, while Spitteler would seem to belong to the latter. Carl Jung, CW 6, Para 288

Only in so far as elementary facts are communicated which are amenable to quantitative measurement can there be any question of a direct presentation.

But how much of the actual psychology of man can be experienced and observed as quantitatively measurable facts?

Such facts do exist, and I believe I have shown in my association studies that extremely complicated psychological facts are accessible to quantitative measurement. Carl Jung, CW 6, Para 672

No one, I trust, will draw the conclusion from my description of types that I believe the four or eight types here presented to be the only ones that exist. Carl Jung, CW 6, Para 848 Carl Jung, CW 6, Para 848

On the other hand, I am not convinced that, with these two ways of looking at the psyche—the reductive and constructive as I have called them—the possibilities of explanation are

exhausted.

I believe that other equally “true” explanations of the psychic process can still be put forward, just as many in fact as there are types. Carl Jung, CW 6, Para 855

It is not, I believe, superfluous to have discussed in considerable detail the nature of the opposites that underlie psychic energy.

Freudian theory consists in a causal explanation of the psychology of instinct. Carl Jung, CW 4, Para 104.

I do not wish to give the impression that all dreams are as simple as this one, or that they are all of this type.

I believe it is true that all dreams are compensatory to the content of consciousness, but certainly not in all dreams is the compensatory function so clear as in this example. Carl Jung, CW 8, Para 483

Naturally the strict Montanist view was in accord with the highest moral demands of the age, but it destroyed life all the same.

What is to become of the spirit when it has exterminated man?

I believe, therefore, that a spirit which accords with our highest ideals will find its limits set by life.

It is certainly necessary for life, since a mere ego-life, as we well know, is a most inadequate and unsatisfactory thing.

Only a life lived in a certain spirit is worth living. Carl Jung, CW 2, Para 643

But there are so many psychologies that an American university was able to publish a thick volume under the title Psychologies of 1930.

I believe there are as many psychologies as philosophies, for there is also no single philosophy, but many.

I mention this for the reason that philosophy and psychology are linked by indissoluble bonds which are kept in being by the interrelation of their subject-matters.

Psychology takes the psyche for its subject, and philosophy—to put it briefly—takes the world. Carl Jung, CW 18, Para 659

The fact that we can now understand them as psychic quantities is a new formulation, a new expression, which may enable us to discover a new way of relating to the powers of the unconscious.

I believe this possibility to be of immense significance, because the collective unconscious is in no sense an obscure corner of the mind, but the mighty deposit of ancestral experience accumulated over millions of years, the echo of prehistoric happenings to which each century

adds an infinitesimally small amount of variation and differentiation. Carl Jung, CW 7, Para 729

I am firmly convinced that a vast number of people belong to the fold of the Catholic Church and nowhere else, because they are most suitably housed there.

I am as much persuaded of this as of the fact, which I have myself observed, that a primitive religion is better suited to primitive people than Christianity, which is so incomprehensible to them and so foreign to their blood that they can only ape it in the most disgusting way.

I believe, too, that there must be protestants against the Catholic Church, and also protestants against Protestantism—for the manifestations of the spirit are truly wondrous, and as varied as Creation itself. Carl Jung, CW 11, Para 537

Therefore, I believe, it is not too far-fetched to conjecture that the author of the Apocalypse, or perhaps a perplexed transcriber, felt the need to interpret this obvious parallel with Christ and somehow bring it into line with the text as a whole.

This could easily be done by using the familiar image of the shepherd with the iron crook. I cannot see any other reason for this association. Carl Jung, CW 11, Para 712

I have tried to set forth above the inescapable conclusions which must, I believe, be reached if one looks at tradition with critical common sense.

If, in this wise, one is confronted with a paradoxical idea of God, and if, as a religious person, one considers at the same time the full extent of the problem, one finds oneself in the situation of the author of Revelation, who we may suppose was a convinced Christian. I have tried to set forth above the inescapable conclusions which must, I believe, be reached if one looks at tradition with critical common sense. Carl Jung, CW 11, Para 737

One would be very ill advised to identify me with such a childish standpoint.

However, I have been asked so often whether I believe in the existence of God or not that I am somewhat concerned lest I be taken for an adherent of “psychologism” far more commonly than I suspect. One would be very ill advised to identify me with such a childish standpoint. Carl Jung, CW 11, Para 751

Consequently there is much that is only hinted at, though this should not be taken as a sign of superficiality.

I believe myself to be in a position to offer ample evidence for my views, but I do not wish to give the impression that I imagine I have said anything final on this highly complicated subject. It is true that this is not the first time. Carl Jung, CW 12, Para 324

I believe I have observed cases where the tendency of the unconscious would have to be regarded, by all human standards, as essentially destructive.

But i may not be out of place to reflect that the self-destruction of what is hopelessly inefficient or evil can be understood in a higher sense as another attempt at compensation.

There are murderers who feel that their execution is condign punishment, and suicides who go to their death in triumph. Carl Jung, CW 14, Para 149

In other words, did Philaletha, the pseudonymous author of our text, have anything like the thoughts and ideas which I have put forward by way of interpretation?

I regard this as out of the question, and yet I believe that these authors invariably said the best, most apposite, and clearest thing they could about the matter in hand. Carl Jung, CW 14, Para 212

Certainly I believe that psychology can unravel the secrets of alchemy, but it will not lay bare the secret of these secrets. Carl Jung, CW 14, Para 213

[I believe that incest and the other perverted sexual aspects are, in most cases, no more than by-products, and that the essential contents of the regressive tendency are really those which I have just mentioned.

I have no objection to a patient's going back to that kind of childhood, nor do I mind his indulging in such memories. Carl Jung, CW 16, Para 57

I believe firmly in the power and dignity of the intellect, but only if it does not violate the feeling-values. These are not just infantile resistances.

This example shows what a decisive factor the personal contact is. Carl Jung, CW 17, Para 57

Just as the psychic and social life of mankind at the primitive level is exclusively a group life with a high degree of unconsciousness among the individuals composing it, so the historical process of development that comes afterwards is in the main collective and will doubtless remain so.

That is why I believe convention to be a collective necessity.

It is a stopgap and not an ideal, either in the moral or in the religious sense, for submission to it always means renouncing one's wholeness and running away from the final consequences of one's own being. Carl Jung, CW 15, Para 297

I wonder if you have ever asked for the association experiment to be applied to the words "mystic" or "fourth dimension"?

I believe you would get a period of great delay and concentrated fury every time they were mentioned.

I propose to return to the fourth-dimensional, because I believe it is a link badly needed to help our understanding. Carl Jung, CW 16, Para 115

Psychotherapy is a craft and I deal in my individual way—a very humble way with nothing particular to show—with the things I have to do.

Not that I believe for a moment that I am absolutely right. Nobody is absolutely right in

psychological matters. Carl Jung, CW 16, Para 277

Even my personal friends are under that fascination, and when I am in Germany,

I believe it myself, I understand it all, I know it has to be as it is. One cannot resist it.

It gets you below the belt and not in your mind, your brain just counts for nothing, your sympathetic system is gripped. Carl Jung, CW 18, Para 372

That was the subject I really wanted to tell you about today in consequence of the analysis of the Toledo dream, so I am very glad to take it up.

You will realize that I shall not be able to present any empirical material, but I may succeed in giving you an idea of the method.

I believe that the best way is to tell you of a case where it was very difficult to teach the patient the method. Carl Jung, CW 18, Para 391

My endeavours have not been directed towards discovering absolute means, but merely approximate figures which can, to a certain extent, give us the levels of the values of normal subjects from varying social strata.

As I believe that the association experiment, carried out in approximately the way it has been practised in this clinic for several years past, will play an important role in the future diagnosis of mental illness, it seems to me to be most important to find general normal mean-values which can form a firm basis for the assessment of pathological values. Carl Jung, CW 2, Para 573

I could easily confine myself exclusively to an exposition of my theoretical views, but I believe it will be better to illustrate my lectures with as many practical examples as possible.

We shall therefore concern ourselves first with the association test, which has been of great value to me from both a practical and a theoretical point of view.

The historical development of the association method and its use in psychology are both so well known to you that there is no need to enlarge upon them. Carl Jung, CW 6,„Para 569

In these circumstances, can one speak of an organic process at all? I believe it to be completely out of the question.

The critical experience occurred when the patient was sixteen, at which time there was not the slightest trace of an organic lesion. Carl Jung, CW 7, Para 493

I believe, that even the most fantastic dream may express some intelligent idea, though that idea may be hidden in symbolism.

My own observations confirm those of Freud, so far as to show that running through each dream there is an intelligent motive; so that the dream can be interpreted as expressing some idea or ideas which the dreamer previously has entertained. Carl Jung, CW 7, Para 150

In this way we obtain the historical material on which to base our judgment.

It has been objected that the patient could then say whatever he liked—in other words, any old nonsense.

This objection is made, I believe, on the unconscious assumption that the historian who gathers material for his monograph is an imbecile, incapable of distinguishing real parallels from apparent ones and authentic reports from crude falsifications.

The professional has means at his disposal for avoiding clumsy mistakes with certainty and more subtle ones with some probability. Carl Jung, CW 6, Para 336

Why do we cherish the image of the Immaculate Mother even to this day?

Because it is still comforting and speaks without words or noisy sermons to the comfortless, saying, “I too have become a mother”—through the “Idea spontaneously creating its own object.”

I believe there would be reason enough for a sleepless night if those adolescent fantasies once got hold of this idea—the consequences would indeed be incalculable. Carl Jung, CW 5, Para 76

The nature of these analogies is therefore a serious problem because, as we have said, they must be ideas which attract the libido.

Their special character is, I believe, to be discerned in the fact that they are archetypes, that is, universal and inherited patterns which, taken together, constitute the structure of the unconscious. Carl Jung, CW 5, Para 337.

It is worth noting that in the further course of his argument the question of the play instinct retires into the background in favour of the aesthetic mood, which seems to have acquired an almost mystical value.

This, I believe, is no accident, but has a quite definite cause. Carl Jung, CW 6, Para 196

Characteristically, it is symbols of the parents that become activated and by no means always the images of the real parents, a fact which Freud explains as repression of the parental imago through resistance to incest.

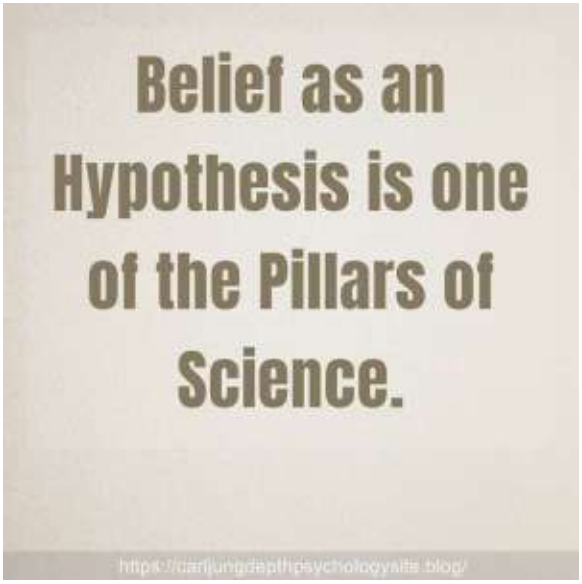
I agree with this interpretation, yet I believe it is not exhaustive, since it overlooks the extraordinary significance of this symbolic substitution.

In spite of an occasional admission of good qualities, the type on the whole comes out of it very badly. Carl Jung, CW 6, Para 201

I believe this is due to a bias on the part of the author.

It is usually enough to have had bitter experiences with one or more representatives of the same type for one’s taste to be spoiled for all of them.

One must not forget that, just as the good sense of the introverted woman depends on a careful accommodation of her mental contents to the general thinking, the affectivity of the extraverted woman possesses a certain lability and shallowness because it is adapted to the ordinary life of human society. Carl Jung, CW 10, Para 262



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1.1.15 Marie-Louise von Franz: The Devouring Mother (2023-04-15 06:42)

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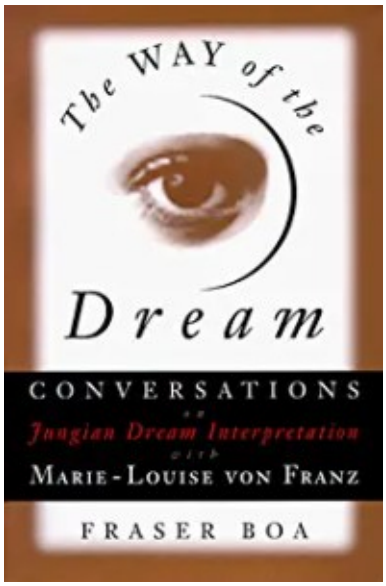

[2]The Way of the Dream by Marie-Louise von Franz

Dr. von Franz, what are nightmares? Why do we have them?

Well, nightmares are substantial, vitally important dreams. They wake us up . with a cry; they are the electroshock Nature uses on us when Nature wants to wake us up. The word nightmare comes from mare, and the idea was that an evil ghost in the form of a black horse was riding you in the night, and so you woke up with a cry, completely exhausted.

The waking-up point of the dream means the bang with which the unconscious says, "Now, that is it, now attend to that!" And so the nightmare is really shock therapy. It wants to shock us out of a deep, unconscious sleepiness about some dangerous situation. When we have nightmares, it means we are in a psychological danger of some sort and much too sleepy and unaware of it. Then we have a nightmare to wake us up. The nightmare has a characteristic of a certain urgency, as if the unconscious would say, "Look here, that problem is urgent!"

For instance, there may be an incubus, a male oppressing the female partner, or, on the other hand, a succubus, a female draining the energy out of the male partner. If they are present, the sexual problem is urgent, has to be attended to, has to be made conscious. One cannot just push it aside and pretend it doesn’t exist.

The central female figure in this man's dream is a succubus, a blood sucking vampire.

"The dream began very strangely when, out of the rain and the darkness, appears this very beautiful black Brazilian lady. She had on a woolen-it may have been a very dark green-woolen coat down to her ankles, very thick and heavy, and her hair was black and she was beautiful. Her hair and coat were wringing wet as the result of being out in the rain, but this didn't seem to bother her. She came toward me, and stood in front of me. And at that moment in time something told me that I had met this woman before. In fact something hinted to me that maybe she was a vampire and not so beautiful as she appeared to be, so I was hesitant to do anything about her.

She smiled and beckoned me toward her. But I was resistant. Finally, she opened her coat. She had on a beautiful bikini, and her body was very black and beautiful and shiny in the rain. I was tempted and finally I went over and embraced her. I slipped my hand down inside her bikini and fondled her. Then I looked at her mouth and noticed that the two front teeth were missing, which gave me a clue that maybe she really was a vampire. But I wasn't absolutely positive. Then she said, "John, I don't want your hand, I want your penis. I want you to make love to me." I said, "No way, no way," because if l did that I'd be lost.

Once I entered into her, she would become a real vampire and then I'd be finished.

And so I decided to withdraw and resist the temptation. I moved backwards toward the door of my house. She is very angry at this, and somehow or other I seize hold of a screwdriver to protect myself. I want her to go away. I don't want her around me, so I rattle her teeth with the screwdriver. At that point in time I notice that the side teeth have in fact grown and extend down over her lips. They are really fangs. In fact she really is a vampire. I wasn't mistaken.

I am even more afraid. So I run into the house, and attempt to lock the door, but the door doesn't seem to lock very well, and I don't know whether I'm locking the door or I'm unlocking the door. Then something tells me that the mechanism of the door lock is faculty, and it suddenly hits me that no matter if I lock the door, this vampire has the ability of transforming itself from whatever person or to whatever place it wants. So there's really no escape."

This man obviously has developed what we call a tremendous mother fixation, and that amounts to having a very lofty image of a woman. Somewhere there's an ideal woman image in his heart, and the dream tries to warn him by telling him his fantasy life, his sexual fantasy life, is sucking his blood and is going to destroy him because it is unrealistic.

Such men are not open to a permanent relationship with a woman. They experience it as a tie, as being devoured, as being pinned down to earth. He tries to defend himself in the dream by pushing a screwdriver into the mouth of the vampire. The screwdriver probably (excuse me for using the word) has to do with screwing. He thinks that he can escape the devouring mother via the vampire, that he can keep away from his neurotic estrangement from himself by screwing a lot of women. But that's now how he can depotentiate the vampire .

The dream tries to tell him it's a ghost which is haunting him because, actually, he's haunted not by reality but by a fantasy which is draining his whole psychic energy. He has

the impulse to dream about life and to make wishful fantasies about life, instead of living life. That's why vampires and "Draculas" and creatures suck one's blood. The blood is the emotional, active psyche in us, the affective psyche. After being sucked by a vampire, people have no activity left, or no life activity left. They just sink into passive, wishful dreams.

That is really the characteristic of most negative or split-off com plexes. If we reject or split off some complex of our psyche, then it begins to sap our energy secretly behind our back. It turns slowly into what is aptly represented by the image of the vampire, something which attacks us in the night and sucks all our blood. Then people feel that they simply don't know what is happening to them. They come into analysis and they say, "I feel listless, I just feel tired, I just don't want to do anything. I wake in the morning already depressed. Nothing means anything to me any more. I have no interest or anything. " And then one finds that this vampire is a complex which has been split off so radically and so powerfully that it can only sap energy. It can no longer manifest in any other way.

Would you give an example of how a split-off complex might operate in a person's life?

Think, for instance, of a nun who says that she has sacrificed her sexual desires to Christ. She has no sexual fantasies or any sexual feelings toward men. But, in fact, she has just cut off her whole sexual personality. Or, for instance, people very often cut off certain gifts. They may have a gift for music, but since their creativity means hard work, they decide, "My musicality is not significant enough to develop. I'm giving up playing the piano because it will never lead anywhere." And with that decision they cut it off. But there is something in that person which wants to express itself in music, and that split-off energy becomes a vampire.

Aggression can also be completely split off. People then simply decide they have no affects, that they are not annoyed by anything. Feeling types do that. They like a harmonious surrounding, so even if their children and their partners annoy them madly, they just assume that they are not angry, that it doesn't matter. They have a pardoning attitude, but, in fact, like every normal human being they are raving furious. However, they just don't want to have that fury, and they succeed in cutting it off.

Would you describe the roots of a split-off mother complex in a man's unconscious? What causes a man's feminine side to develop so negatively?

A strong mother complex develops when the mother has been the more impressive parent. She may not be the more impressive personality in reality, but the boy might have been more impressed by the mother than the father or, perhaps, more connected to the mother than to the father.

You can see this happen in a family in which there are several boys, yet only one of them develops a strong mother complex. He reacted more to the mother from the very beginning. Perhaps he was similar to her or felt closer to her for some reason and therefore was more impressed and influenced by the mother. If he is impressed positively, he develops a positive mother complex, or, if he is impressed negatively, a negative mother complex. Now, it is important to inderstand that every man has a mother complex, either negative or positive; so it is nothing pathological. It's merely a characteristic of how a man has reacted to his parents, which precipitates the way he will react to the opposite sex. What we are dealing with in this dream is a very strong mother complex.

Now, the devouring mother on the personal level may be demonstrated by the fact that many women are over caring for their sons and try to keep them back from life. They begin by being anxious, "Don't do that. It's dangerous. Don't go out to play with the boys. You could fall and wound yourself or get hit over the head." They also have trouble when their sons begin to date girls. They say, "I very much

want you to marry and I'll be very glad if you do, but that one-that girl you bring home now-no, no, she is not the right girl for you. " They try to keep the boys too much in their clutches. That is the foreground of a woman who exaggerates her maternal, protective qualities.

Dr. von Franz, would you describe a man's subjective, inner experience of the devouring mother complex? How does he experience his feminine side within himself?

Generally she appears in men as an element of romantic, unreal, mostly sexual fantasies. You see her, for instance, in puberty when young men are very active, and then suddenly they become passive and dreamy. It's as if they are not there. Their performance in school goes down tremendously, and one has the feeling, "Where has that young man gone?" He is up to the neck, so to speak, in daydreaming sexual fantasies. At that age it is a normal transition, but if a man gets stuck indulging in wishful sexual fantasies, he literally falls into the hands of the vampire or, psychologically, the devouring mother. He loses his capacity to take his own life in hand. He loses his willpower. He loses all his male efficiency and just daydreams all the time about women and their curves and would-be romantic adventures. He lives an unreal life.

Once I saw a man, forty-three years old, who had never approached a woman. He was still living with his mother. I asked him, "What on earth are you doing with your sexuality?" He gave a secretive smile and didn't confess, but I knew he just masturbated wildly every night. Then he dreamt that he was living an ordinary life in the daytime, but at nighttime he was living on a luscious island where he had wild sexual adventures with women. That was the fantasy world into which he had disappeared. In a primitive tribe, one would say such a man had been bewitched. He is bewitched.

How does a man whose femininity is locked in the mother complex experience women in outer life?

If a man has too close a tie to his mother, especially a positive one, then he tends to idealize women. He sees in every woman the Beatrice of Dante, so to speak, or the Virgin Mary, and then such men cannot approach women with their lower parts, with sexuality, and in ordinary human life. Or they have a split anima situation: they admire a very unapproachable, lofty, beautiful girl from afar and satisfy their sexual desires with prostitutes. They cannot bring the two together. One can say that love involves these two extreme opposite elements. On the one side, a romantic spiritual ideal; on the other, a biological drive for the procreation of the race, something very much on the animal level. And these opposites somehow belong together in a relationship. But a man who has never freed himself from the mother cannot put the princess and the bitch together, so to speak.

For such a man, an outer relationship with a woman can work as long as it is an adventure or a love affair and the woman fills out his needs and fantasies. The trouble begins if he

marries her and has to live with her in everyday life. There is no human being; there is no warmth. There is no possibility of a human relationship.

There is also an archetypal background to this which is shown in fairy tales by the motif of the princess locked in the tower. In one of the most famous, the princess Rapunzel is imprisoned by a witch. It's the mother figure behind the scene which brings forth the constellation. And when this happens, both lovers cannot meet on earth. Only when Rapunzel has come down to earth from her tower and the prince has wandered around in the desert in misery and pain can they finally meet.

I think nowadays movies touch many of these essential psychological facts and replace fairy-tale telling and myth telling of former times. Movies are our modern form of myths and fairy tales, and therefore movies which tell about the inner world, as fairy tales do, are attractive to the public, because we really need myths to have an orientation toward, a mapping out of, the dream world or the unconscious.

In past time there were the innumerable myths of vampires which fascinated people. These tales were retold all over the world. In China, for instance, there are a whole host of ghost stories in which a man

meets a fox, and then the fox turns out to be really the ghost of the dead, who turns up again as a beautifully made-up girl. He has a marvelous life with her until one day he discovers that she is an evil demon. She is a skeleton. And then sometimes it ends badly. She pulls him into death, or, with the help of priests and magicians, he frees himself from the demon. In the Swiss Alps, also, we have stories about cow herdsmen who live high up in the mountains for the whole summer without having women. Every night the Doggeli, a female ghost, comes invisibly to the door and rides them all the night so that they have dreams of sexual pollution. In the morning they wake up completely exhausted and can hardly move. They are overwhelmed, so to speak, by sexual fantasies and by the unlived life.

You know, men very often experience that same energy drain in their relation to an institution. They feel split. They are tom between their feelings of security in an unfulfilling ;ob and their desire to leave the company and pursue their own creative energies in life. Many do not leave, however, because they are unable to sacrifice the material rewards afforded by the corporation. Will a man with a mother fixation carry that mode of relationship over into other aspects of his life? Can the devouring mother complex also be projected onto a collective institution?

Yes, wherever there is an institution, people tend to become infantile and wish to suck that institution for money, to ask for loans and stipends, to use it as benevolent mother. The universities are even called-or they were in the past called-alma mater, the benevolent mother. I think one element of the devouring mother archetype is what one could call inertia. All big institutions have the tendency toward a certain inertia. They are not flexible, and therefore they are, so to speak, material blocks, situations which are just so, and men who have a mother complex feel content and well in that situation. So the mother, the devouring mother, can be easily projected onto a plant, or a big organization, or an institute or university or even a country. Some even have feminine names and in former times were often represented as a fat woman. America is still represented by a fat woman. But at least she's holding up a light. That's making it a bit better.

Are you suggesting that the era. of the mother is coming to an end? It seems to me that like the man who was unable to leave his mother's home, we are now being forced to separate from the security of our traditional modes of relationship to search for new means of relating with each other. It's as if mankind collectively is going through an initiation rite. What do you see as the underlying cause of this upheaval in human relations?

Well, I would say that the panicky feeling produced by the threat of an nuclear war, combined with the sudden realization of the problems of pollution, has created a basic change in our attitude toward relation ship, mainly perhaps in the young people, but I think my generation as well.

Humanity is fully aware of the fact that we will have to change out way of life in some fundamental way. There is still a lot of quarreling and discussing how and why and in what form and so on, but I think everybody agrees that we have to find some way to peacefully live together and not destroy each other by a nuclear war and that we have to deal differently with nature than we have done up till now. Also, we have to change our too rational mode of life. In the book by Marilyn Ferguson, The Aquarian Conspiracy; you see what we are going through, that everywhere there is a parallel change of attitude which the Germans call a Zeitgeist, a spirit of the age.

In history, this type of change is well known. For instance, if you look at the art of the thirteenth century as compared to Renaissance art, you see how much the spirit of the time had changed in those few hundred years. Suddenly, as if collectively, the whole of mankind had a different outlook. In the medieval art, everything is concentrated on the divine. There is little perspective, practically no landscape. There's no representation of animals, trees, and worldly things. And then, in the Renaissance, suddenly there is a switch to discovering nature, the human body, and the perspective of space. That is only one very striking change which everybody knows in retrospect, but such a striking change seems to me to be constellated again today.

That's why keenly interested, intellectual people cannot avoid asking the question, "What is the change of our time? What is our situation?" Especially under the threat of a nuclear war, which preoccupies practically everybody's mind, there is a kind of desperate look at the sky: "What does it mean? How could we change? What is coming?" This kind of anxiety is everywhere.

We are still living in an age, at the end of an age, where the opposites, Jupiter and Saturn, good and evil, spirit and instinctive physical drive, are in great opposition. We are torn apart by opposites, which in political terms would amount to having a war at any minute. We have even on one side of the Iron Curtain an anti-Christian principle ruling, and on the other side officially still, a Christian outlook ruling. So the Iron Curtain is dividing Jupiter and Saturn, so to speak. That's only the earthly image of what is happening on a much deeper level in the human psyche of every individual. The Way of the Dream, Page 87-97

1. https://www.facebook.com/groups/56536297291/

2. https://www.amazon.com/Way-Dream-Conversations-Interpretation-Marie-Louise/dp/1570620369/ref=sr_1_1?crid=1EHHLBOLKO9NL&keywords=marie-Louise+von+franz+the+way+o

1.1.16 The Spiritual Exercises of Ignatius Loyola: Lecture 7 [15 December 1939] (2023-04-16 03:14)

[1]Carl Jung Depth Psychology Facebook Group

Lecture 7 15 December 1939

We actually finished talking about the “Anima Christi” last time, but I’d like to say retrospectively a few more words about it today.

From our discussion, we were able to see the psychological significance of the Christ 6gure, at least in this prayer, as interpreted by authentic sources.

I would like to remind you of the invocations once again.

These are the “sanctifica me,” “salva me,” “inebria me,” “la va me” (sanctify me, save me, inebriate me, wash me). Then the “conforta me,” “exaudi me,” “absconde me,” “ne permittas me separari a te,” “defende me,” “iube me” (strengthen me, hear me, hide me, permit me not to be separated from you, defend me, bid me.)

If you now translate these invocations into Christ’s actions, the prayer would go, “Anima Christi sancti6cat me”—
“the anima Christi sancti6es me,” “he saves me,” “he inebriates me,” “he strengthens me,” “he defends me,” and so on.

These attributes clearly show the active significance of the Christ figure.

I have said several times now that the Christ figure is actually the self: that is, that higher figure that comprises both the individual and the whole of humanity.

Its corpus mysticum is the church, which is the body of Christ; it is Christ's vessel in which he appears on earth, his continuing appearance.

He is therefore the conglomerate soul, to use the English expression, a conglomeration of the soul, like in India where the hiranyagarbha,328 the golden seed or the golden child, is described as a conglomerate soul. It is also called womb.

The âtman is also described as a conglomerate soul, as an activity that each individual unleashes in himself, because when, for example, in this meditation or invocation the believer enters into, is concealed, is hidden in the wounds of Christ, then he enters Christ's body.

As Przywara says, he circulates with Christ's blood, sees with His eyes, hears with His ears, touches with His hands, so to speak.329

If this happens, he is fully identical with the corpus mysticum of Christ, but of course only an approximation of it can occur in the mystical experience, or, it is assumed, after death.

Thus the believer is part of this absolute ruler who defends, bids, permits and forbids, punishes, heals, and so on. He then takes full part in the Godhead.

He himself is part of the divine epiphany.

This participation in the Godhead is in perhaps curious contrast to the teachings of the Church about the immortality of the individual soul.

The individual soul is a separate entity and it is difficult to postulate that it somehow ends in this way, that it is completely dissolved in the Godhead, because then it loses its individual immortality.

It is then no longer an entity in itself, but merely a part. I cannot give you any information about what they think
about that in the Church.

But what we do know is that in the East, the idea of the individual soul is largely repudiated: it is denied in quite another
sense. In Buddhism, at any rate, the individual soul is rejected as being an illusion.

Instead the Bud dha essence, the eternal Buddha, is understood as the only real thing, the only true transcendental reality.

He is himself the nirvâna in which one as it were dissolves into eternal nothingness.

That's why in the sûtra about the death of the Buddha it says that Bud dha went into a state of complete non- existence from which there is no return or rebirth.

It is the highest aim of release, to attain that state in which one no longer exists.

Psychologically, a question remains open here: what actually happens with the individual soul and the corpus mysticum?

It seems that the consequence would be that the individual soul becomes part of the Godhead and rules with Christ.

That would fit quite nicely with our Western psychology, which is characterized by sharing in the fighting, conquering, and ruling whenever possible.

Now, in connection with our discussion of the “Anima Christi,” I would like to make a small detour eastward.

You will have already noticed how I described a meditation on the “Anima Christi”; in a way we meditated together on the “Anima Christi.”

Not, however, in the strict Catholic form, because it’s impossible for me to do that.

But I did at least, to the best of my knowledge and ability, present the meditation in a manner that closely resembled the way a Jesuit would perceive it.

I therefore used the work of Przywara as much as pos si ble, as he is the best authority in this 6eld.

But here and there I added certain explanations or points of view, such as comparisons with the East that we simply cannot ignore if we are at all interested in the East.

To my mind, one of the greatest sins of Europe and is that they do not have any intellectual interest in the East, or they have a false understanding of it.

We are not alone on the earth.

But that is of course the prerogative of those swaggering Europeans; they have always cted like buccaneers who believe they are God’s chosen rulers of the world and simply look down pityingly on all that is foreign to them.

I once asked a theologian, “What do you think about Buddhism?”

His answer astonished me: “We don’t need to think anything about it, it’s nothing to do with us.”

Of course one can understand this answer from the point of view of the Christian who is convinced that his religion is the one truth, but from the point of view of a human being I think one can scarcely say with full con6dence, “That is the eternal truth, of which I am convinced, my truth.”

Maybe it stirs you deeply, but if you really take other people seriously, you see that something also stirs them, and you must say, “We should listen to what it is.”

Because other wise we cannot relate to them at all.

That’s why I always felt obliged to learn as much about Eastern psychology as I could, because I cannot afford to simply overlook the teachings of the East and stick only with our Western beliefs.

We need to be able to take a critical look at ourselves, and we can hardly take a critical stance if we remain trapped in our Western psychological sphere.

How can we criticize Europe if we cannot look at it from the outside?

What do e know abowut Western people if we have never seen ourselves from outside, in particular through Eastern eyes?

People's religions are the classic expression of their psychology.

What a group of people believes, that is the thing.

And if we in the West have the Christian religion, then that is the confession of our psychology, though naturally we do not regard it as such.

That's a heretical view, but I don't care.

But that's precisely why it is characteristic, because we do not realize that it is an expression of ourselves.

And if we compare our religious ideas to those of the East, then we see that these statements are speci6c to us, and the Eastern ones to them.

Thus, if people here in the West say they are Buddhists, that doesn't express who they are. It's only a facade. Not real ity, just a label.

But if people in the West are Christian, then of course "anima naturaliter Christiana."330

Yes, in the Western person. In the East, of course, the psychology is expressed by any of the Eastern religions, and the religious view fully expresses who a person is.

If we now see that the ideas in the East are quite different, then that must mean something, because at the
end of the day we all live on the same earth, and the earth is such a small vehicle that the Easterners are actually our next- door neighbors; we are actually not far away from them at all.

They are people like us.

They look a bit different, have a different skin color, but at base they feel the same emotions as we do and have a similar moral stance.

And nevertheless, their religious beliefs are not compatible with ours.

If we took it literally, we would have to say that the Eastern view is the utmost blasphemy.

Now I would like to read you a typical Eastern confession, speci6cally one of the old Upanishads and a section from the Atharva Veda.

In this regard, I must note that the religious forms in India today are of course no longer directly expressed by the Upanishads or Vedic texts.

These things are quite far from the experience of ordinary people, even though they are now being taught again in a considerable number of Indian colleges.

All these universities have Sanskrit colleges where Vedic texts are studied.

But quite apart from the fact that only a tiny fraction of the Indian population has read the Upanishads, the spirit of the religious teachings of the Upanishads is found across the whole of India; nothing in India is untouched by it.

There, every thing is permeated by every thing else.

Even the original Buddhism, which is a real Protestantism against the im mense pantheon of Hinduism, is based entirely on the philosophy and practice of yoga.

In the East philosophy has always remained grounded; it is only in the West that philosophy became a verbose intellectual altercation.

Nobody here thinks any more that a philosophy should 6rst be lived by ordinary people. In the East, every one is convinced of that.

An old Indian man visited me once after he had been at an international philosophy congress in Paris.331

It was his 6rst time in Europe, and he had highly inflated expectations.

He thought he would 6nd the best European minds gathered there.

He had prepared a good essay about what Indian people understood by truth.332

He presented his paper, and was met by shaking heads all round; no one knew what the old man was talking about.

I patted him on the shoulder and said, “Ah my friend, you don’t know Europe.

What you want is not understood here at all. You think what one lives is the truth?” [He said,] “ There is no truth that is not lived!” And I said, “Yes, philosophy.”

That’s how Indian people think.

Thus, when you read an Indian text, never forget that blood speaks.

The person speaks, the man in the street speaks; a thought does not speak. Indian people do not think at all in
the sense that we know it.

When something like thoughts happen, these come to them.

They are like signs that just appear, that the person does not cause. They do not fancy that they create the thoughts.

But if here in the West a phi los o pher writes a book, he wouldn't believe me if I said to him that it came to him, that he didn't make it.

But I would never say that, because it didn't just come to him—he thought it up, in ven ted it, with
great intellectual effort.

If you watch a Chinese person writing some time, you'll notice something. It happens without any struggle.

Not like here.

With us, writing involves a great strug gle, the whole arm is involved, we hold our breath, the whole body is stiff.

The Chinese person makes brushstrokes by moving only the brush with twof fi gers and using vermicular
movements, completely relaxed. Only the hand does it.

They are not so stupid as to write with their heads. That's why our brains are so completely overstrained.

When an Indian person thinks, it is not with his head.

He is relaxed, sits cross- legged on a gazelle pelt under a tree.

It is terribly hot and the words appear to him, they place themselves in his mouth like ripe fruits falling from the tree.

The ideas in the following verses are also extraordinarily different from our Western beliefs. I will read from the Atharva Veda, 10.8:

1. The infinite to every side extended, the finite and the infinite around us,

These twain Heaven's Lord divides as he advances, knowing the past hereof and all the future.

1. That, whence the Sun arises, that whither he goes to take his rest, That verily I hold supreme: naught in the world surpasses it.
2. This gold- hued Haiisa's wings, flying to heaven, spread o'er a thousand days' continued journey.

Supporting all the Gods upon his bosom, he goes his way beholding every creature.

1. One is yet 6ner than a hair, one is not even visible. And hence the Deity who grasps with firmer hold is dear to me.
2. Thou art a woman, and a man; thou art a damsel and a boy.

Grown old thou totterest with a staff, new- born thou lookest every way.

1. Either the sire or son of these, the eldest or the youn gest child.

As sole God dwelling in the mind, first born, he still is in the womb.333

You can 6nd these texts in a slim volume by Paul Deussen, Die Geheimlehre des Veda,334 well worth reading.

The other [text] is a philosophical text from the Bridhadâranyaka-Upanishad, First Adhyâya, Fourth Brâhmana:335

1. In the beginning this was Self alone, in the shape of a person [purusha]. He looking round saw nothing but his Self.

He first said, “This is I”; therefore he became I by name.

Therefore even now, if a man is asked, he first says, “This is I,” and then pronounces the other name which he may have.

And because before [pûrva] all this, he (the Self) burnt down [ush] all evils, therefore he was a person [purusha].

Verily he who knows this, burns down every one who tries to be before him.

1. He feared, and therefore any one who is lonely fears. He thought, “As there is nothing but myself, why should I fear?”

Thence his fear passed away. For what should he have feared? Verily fear arises from a second only.

1. But he felt no delight. Therefore a man who is lonely feels no delight.

He wished for a second. He was so large as man and wife together.

He then made this his Self to fall in two [pat], and thence arose husband [pati] and wife

[patnî].

Therefore Yâgñavalkya said, We two are thus (each of us) like half a shell."

Therefore the void which was there, is filled by the wife. He embraced her, and men were born.

1. [. . .] This is the highest creation of Brahman, when he created he gods from his better part, and when he, who was (then) mortal, created the immortals.

Therefore it was the highest creation. And he who knows this, lives in this his highest creation.

1. Now all this was then undeveloped.

It became developed by form and name, so that one could say, "He, called so and so, is such a one."

Therefore at present also all this is developed by name and form, so that one can say, "He, called so and so, is such a
one."

He (Brahman or the Self) entered thither, to the very tips of the finger- nails, as a razor might be fitted in a razor-case, or as fire in a fire-place.

He cannot be seen, for, in part only, when breathing, he is breath by name; when speaking, speech by name; when seeing, eye by name; when hearing, ear by name; when thinking, mind by name.

All these are but the names of his acts.

And he who worships (regards) him as the one or the other, does not know him, for he is apart from this (when qualified) by the one or the other (predicate). Let men worship him as Self, for in the Self all these are one.

This Self is the footstep of every thing, for through it one knows every thing.

And as one can 6nd again by footsteps what was lost, thus he who knows this finds glory and praise.

1. This, which is nearer to us than anything, this Self, is dearer than a son, dearer than wealth, dearer than all else. [. . .]
2. Verily in the beginning this was Brah man, that Brahman knew (its) Self only, saying, "I am Brah man." From it all this sprang.

Thus, what ever Deva was awakened (so as to know Brahman), he indeed became that

(Brahman); and the same with Rishis and men.

The Rishi Vâmadeva saw and understood it, singing, “I was Manu (moon), I was the sun.”

Manu is an old Indian lawgiver.

Therefore now also he who thus knows that he is Brahman, becomes all this, and even the Devas cannot prevent it, for he himself is their Self.

Brâhman is the world god. Âtman is also world god. This is a didactic discourse.

Now if a man worships another deity, thinking the deity is one and he another, he does not know. He is like a beast for the Devas.

For verily, as many beasts nourish a man, thus does every man nourish the Devas.

If only one beast is taken away, it is not pleasant; how much more when many are taken!

Therefore it is not pleasant to the Devas that men should know this.336

And now another conversation, a didactic discourse of the Yâgñavalkya, Third Adhyâya, Seventh Brâhmana:

1. [. . .] The other said, “So it is, O Yâgñavalkya. Tell now (who is) the puller within.”
2. Yâgñavalkya said, “He who dwells in the earth, and within the earth, whom the earth does not know, whose body the earth is, and who pulls (rules) the earth within, he is thy Self, the puller (ruler) within, the immortal.”
3. “He who dwells in the water, and within the water, whom the water does not know, whose body the water is, and who pulls (rules) the water within, he is thy Self, the puller (ruler) within, the immortal.”
4. “He who dwells in the fire, and within the fire, whom the fire does not know, whose body the fire is, and who pulls (rules) the fire within, he is thy Self, the puller (ruler) within, the immortal.”
5. “He who dwells in the sky, and within the sky, whom the sky does not know, whose body the sky is, and who pulls (rules) the sky within, he is thy Self, the puller (ruler) within, the immortal.”
6. “He who dwells in the heaven [dyu], and within the heaven, whom the heaven does not know, whose body the heaven is, and who pulls (rules) the heaven within, he is thy Self, the puller (ruler) within, the immortal.”
7. Yâgñavalkya said, “He who dwells in all beings, and within all beings, whom all beings do not know, whose body all beings are, and who pulls (rules) all beings within, he is thy Self, the puller (ruler) within, the immortal.”
8. “[. . .] unseen, but seeing; unheard, but hearing; unperceived, but perceiving; unknown, but knowing.

There is no other seer but he, there is no other hearer but he, there is no other perceiver but he, there is no other knower but he.

This is thy Self, the ruler within, the immortal. Every thing else is of evil." After that Uddâlaka Âruni held his peace.337

And last of all another section. Fourth Adhyâya, Fourth Brâhmana:

1. "And he is that great unborn Self, who consists of knowledge, is surrounded by the Prânas, the ether within the heart.

In it there reposes the ruler of all, the lord of all, the king of all.

He does not become greater by good works, nor smaller by evil works.

He is the lord of all, the king of all things, the protector of all things.

He(is a bank and a boundary, so that these worlds may not be confounded."338

This last part shows how this great, all- encompassing âtman is thought of as a small being, purusha, a little man, a Tom

Thumb living in the cave of the heart, hidden inside me as the tiniest of creatures.

That is the purusha, the âtman, the unborn339 creature that still lives in the mother's womb.

There it is a seed, a hiranyagarbha.

As the great being that covers and rules the whole world, the inner driver of all beings, it is the firstborn, or, using
the Gnostic expression, the monogenes, the only begotten.

These texts show more clearly than I can how greatly the outlook differs between East and West.

In the East, the world is an inner experience and not the external things we encounter; rather it is understood in the
deepest sense as emanating from this inner creator.

Even the world of the gods, even things that are greater than the creator, have emanated from this tiniest of creatures within each individual.

From a Western perspective, one might object that such a view could lead to excessive megalomania.

We must answer that by remembering that there fire certain statements of Christ that

are particularly illuminating in this
regard.

For example he says, “Jesus saith unto him, I am the way, the truth, and the life: no man cometh unto the Father, but by me.”340

And in another place, “[H]e that hath seen me hath seen the Father.”341

With this he expresses something that corresponds substantially with Eastern wisdom.

But we assume a god is speaking. At least, that is the orthodox notion.

But if we consider it with that liberal Protestantism that342 no longer maintains the divinity of Christ,343 but sees him as a competent moral teacher who shows people how it goes and how to behave, like a kind of Sunday school teacher, then such a logion cannot be anything other than a case of excessive megalomania.

In this country, we cannot imagine a person who could nowadays seriously say, “I am the way, the truth, and the life.”

It is too objectionable; of course this liberal Protestantism falls down at such logia.

Because if one refers to these things at all, one should take them seriously. Then one inevitably comes to the conclusion that this is either pathological hubris, or paranoia, or that a god is speaking.

Those are our Western alternatives.

But could we not say that Christ perhaps spoke the language of India?

An Indian person would accept such statements easily.

Someone from India would feel much affinity with such things, speci6cally with people about whose humanity he is completely convinced.

When he says about himself, “I am the truth,” “I am the light of the world,”344 he is not saying anything
extraordinary.

Rather he is saying a person is that, and alongside he is a swindler, a horse thief, and God knows what else.

That is the curious thing,345 that you find these statements in the dirt and dust.

The most valuable pearls of Indian wisdom fall from the mouths of people who in our society would be shunned.

It is so much embedded in the population, in all their language and gestures; everywhere there is this basic conviction,

so much that it almost becomes meaningless.

But at the highest levels of the Indian mind, these beliefs take on a signi6cance that is hard to escape.

But for that one needs to be in India, as it were.

Our atmosphere doesn't allow for that. Here it is not done to talk in such a way.

But Christ is a person who lived in the East.

Why shouldn't he also sometimes speak an Indian language instead of Aramaic or Greek?

Then it is no longer so astonishing; rather it is the human truth which is expressed one way in the West and another way in the East.

Whether we believe that by entering the corpus mysticum we will also sit at the Father's right hand and rule
with the Rex gloriae, or we say, "I am the âtman," it ultimately comes down to the same thing.

It is a psychological predicate that in our innermost self we encounter a foundation that we perceive as the primordial foundation of existence, of the personality in general.

Why that is, I cannot say; we'd have to ask a theologian. I can only confirm the psychological facts.

This concludes my pre sentation of the "Anima Christi" meditation.

But I nevertheless still want to say a few words about the next part.

We still need to look at the part called the "Fundamentum." That comes from Saint Ignatius himself.

The meditation on the "Fundamentum," similar to the "Anima Christi," is a second pillar of the exercises, as it were.346

Specifically, it is deconstructed into words and sentences.

The meditator considers each part very thoroughly, by looking at each sentence and allowing the sentence to crystallize,347 in order to fully absorb the meaning.

The "Fundamentum" goes as follows:

Creatus est homo ad hunc finem, ut Dominum Deum suum laudet ac reveratur, eique serviens tandem salvus 6at.348

The translation of the whole thing is: The human person is created to praise, reverence and serve God Our Lord, and by so doing to save his or her soul.

The other things on the face of the earth are created for human beings in order to help

them pursue the end for which they are created.

It follows from this that one must use other created things in so far as they help towards one's end, and free oneself from them in so far as they are obstacles to one's end.

To do this we need to make ourselves indifferent to all created things, provided the matter is subject to our free choice and there is no prohibition.

Thus as far as we are concerned, we should not want health more than illness, wealth more than poverty, fame more than disgrace, a long life more than a short one, and similarly for all the rest, but we should desire and

choose only what helps us more towards the end for which we are created.349

You see already from this text that on the one hand it is a kind of philosophical anthropology and a basic attitude toward existence in general, and on the other hand it also indicates a path, a mode of conduct, the attitude which one should take toward the world or one's life, toward existence in general. Here we have a highly concentrated philosophy that is characteristic of the exercises and that must be thoroughly meditated on, as it is the foundation of the whole exercise.

We'll see each other again on 12 January. No lectures until then. Carl Jung, The Spiritual Exercises of Ignatius Loyola, Page 123-137

1. https://www.facebook.com/groups/56536297291/

1.1.17 Angela Graf-Nold, PhD - Shamdasani and the ‘serial exemplarity of mediumship’ in Jung’s work: a critique (2023-04-17 06:07)

[1]Carl Jung Depth Psychology Facebook Group

[2]S. Shamdasani and the ’serial exemplarity of mediumship’ in Jung’s work: a critique (

1. **Shamdasani and the ‘serial exemplarity of mediumship’ in Jung’s work: a critique** (received 8 February 2016)

An article on ‘“S.W.” and C.G. Jung: mediumship, psychiatry and serial exemplarity’ was pub-lished in *History of Psychiatry* 26(3): 288–302. The author, Sonu Shamdasani, who is Professor at UCL and general editor of the Philemon Foundation’s project to make C.G. Jung’s unpublished works available to scholars, argued that Jung had made a lifelong ‘serial exemplarity’ of the ‘case’ of his mediumistic cousin ‘S.W.’ in publications and seminars that spanned the period from his presentations as a student and member of the Zofingia Society (1896 onwards) to his latest works.

Unfortunately, Shamdasani does not provide evidence for this claim. His argument is based upon a rather strange methodology of historical research. His claims are lacking the necessary criti-cal evaluation of his selected textual sources and are marked by a de-contextualization of the cited texts. Additionally, an often careless and tendentious (mis)translation of German sources into English leads to errors and questionable interpretations. Thus, there is the risk that interested schol-ars may be seriously misled in their understanding of Jung’s psychological and psychiatric concepts. The unavailability of some of Shamdasani’s specific sources, especially for English speakers, makes it difficult or even impossible for scholars to make the necessary critical examination and re-evaluation of his historical claims.

A ‘serial exemplarity’ of Jung’s mediumistic case ‘S.W.’, which he presented in his doctoral dissertation *On the Psychology and Pathology of So-called Occult Phenomena* (1902), is a very vague hypothesis. Any claim of ‘exemplarity’ only makes sense if the specific point for which a specific index case may be said to be *exemplary* can be clearly stated and demonstrated through documenting additional contextually accurate references to the index case. All such evidence is missing.

As evidence for Jung's special inclination for 'spiritualist mediumship' / the case 'S.W.', Shamdasani dedicates the bulk of his article to a full-length citation and translation of the discus-sion following a presentation by Jung entitled 'Some thoughts on psychology' to his fellow stu-dents in their fraternity club, Zofingia, in May 1897. But neither 'S.W.' nor 'medi-umship' is mentioned in the records of this event.

Since Shamdasani gives no contextual information about the historical background, pur-pose and rules of the Zofingia fraternity, or about the individual discussants, moderator or the person who took the notes, the relevance – or irrelevance – of this lengthy citation to Shamdasani's claims cannot be evaluated by the reader; without knowing the background of the Zofingia as well the persons who composed the text, this text cannot be interpreted correctly. Indeed, a com-parison between the summary of Jung's presentation (State Archive Basel PA1132a E-1099)

– which Shamdasani does not cite in his article – and the original version, which was published in 1983 and was based on Jung's own notes (*CW Suppl. Vol. A*, 1983), demonstrates significant differences.

Shamdasani (p. 291) concludes that the Zofingia discussion 'demonstrates the active engage-ment with spiritualistic questions at the intersection of science and theology between Jung and his peers at the university of Basle'. But since the Zofingia was by definition a 'debating club' of highly ambitious students, this conclusion cannot be specific for Jung's presentation, nor for 'spir-itualist questions'. All presentations were followed by controversial discussions; and 'spiritualist' questions were *not* the subject of Jung's presentation and, rather, he referred to somnambulism, which belonged to a broad category of psychological automatisms related to hypnosis, hysteria and other dissociative phenomena.

A closer look at the structure of the discussion clearly shows that the moderator of the discus-sion (the President, R. Staehelin) explicitly asked for 'free controversial discussion' about Jung's 'Some thoughts on psychology'. The note-taker (the Secretary, and Jung's life-long friend, Albert Oeri) had to remind Jung to be less polemical in his arguments and ask his fellow students to be open to the objective evaluation of all kinds of phenomena. The discussion centred on Jung's defi-nition of the field of psychology, which included phenomena such as 'somnambulism'. This was critically questioned by his colleagues.

Jung's short and succinct statement defining his general approach to the natural sciences (includ-ing psychology), with which he countered the objections of his colleagues, constitutes the main point of the discussion. Shamdasani's translation of Jung's statement reads (p. 290): '[Jung defines] "the whole sensory region" as the sphere of natural sciences, thus also including the places where the supersensory has sensuous effects'. The German original reads quite differently: '*Der Wirkungskreis der Naturwissenschafter* [*ist*] *"das ganze sinnliche Erfahrungsgebiet", also auch die Stellen derselben, wo Uebersinnliches sinnliche Wirkungen hat.*' A more accurate translation is: 'The sphere of effectivity of the natural scientists [not: the sphere of natural sciences] [is] the "whole field of sensory experiences", [not: "the whole sensory region"]; thus also the points where "Uebersinnliches" (the transcendent[al]) has sensory effects.' The German term '*das Uebersinnliche*' is a well-known foundational term in metaphysics, and it was the basic philosophical point of Jung's presentation. With the simplified translation published by Shamdasani the deeper signifi-cance of Jung's statement is lost.

Shamdasani claims to find ‘exemplarities’ for ‘S.W.’ and ‘mediumship’ in many of Jung’s major publications. But apart from the *Seminar on Analytical Psychology* (1925/CW suppl.), where Jung comments on the fact, that ‘S.W.’ invented some of her mediumistic statements in order to please him, there is no other significant reference. All other ‘exemplarities’ turn out to be Jung’s mere tangential associations, facile interpretations, even projections, without convincing significance for Jung’s actual arguments and thoughts in the texts in which they appear.

This is also the case in the alleged ‘exemplarity’ of ‘S.W.’ and ‘mediumship’ in Jung’s *Lectures on Modern Psychology* at the Swiss Federal Institute of Technology (ETH) Zürich, 1933–41. In the first four lectures of his first course as a regular lecturer (Privatdozent, later Professor) at this renowned academic institution, Jung presented a unique history of philosophy and psychology as an introduction to his course in ‘Modern Psychology’. In the next lecture, Jung began with the presentation of ‘his late colleague’ Justinus Kerner (in his view the precursor of clinical psychol-ogy) and his work about his patient, the ‘Seeress of Prevorst’. Jung characterizes the story as a ‘dubious story’, a story to which he cannot fully consent. (Lect. 5, Nov. 17, 1933)

Shamdasani (p. 298), however, detects a dramatic change in Jung, who, ‘after starting in a con-ventional history of ideas approach, … changed track midway through, commenting’:

History, as you know, has always chronicled individual lives and psychologies, particularly of outstanding persons and ‘great men’; and among these ‘men of action’ have predominantly attracted the interest of psychological historians. But there exist also other personalities besides such ‘men of action’ – ‘psychic’ people, people marked by their inner experience. They stand out much less, and yet we possess authentic historical sources about them … (quoted from a forthcoming publication of these lectures [ed. E Falzeder, trans. M Kyburz, J Peck and E Falzeder, PUP, Philemon series]).

Since I had the opportunity to work on the compilation of the original German text of these lec-tures and to help with the draft translation of M. Kyburz as a research fellow at the Institute and Museum for Medical History at the University of Zurich between 2004 and 2010 (funded by the Philemon Foundation), I can say decisively that ‘psychic’ people do not appear in the original German text here.

The original German text was reported in three independent records: two verbatim shorthand records (one by a young pupil and the other by an independent ETH-educated engineer) and a typescript by Jung’s secretary at that time. None mentions ‘“psychic” people’. Instead, the original text has ‘*andere Persönlichkeiten*’ or ‘other personalities’. Here is the original German:

Sie wissen, dass die Geschichte immer Biographien und Psychologien berichtet hat, - das Leben „grosser Menschen“; von diesen sind es hauptsächlich die „Tatmenschen“, die das Interesse der psychologischen Geschichtsschreiber erweckt haben. Es gibt aber auch andere Persönlichkeiten, die keine „Tatmenschen“ sind, sondern durch ihr inneres Erleben hervorragen. (Graf-Nold A (2004–10) C.G. Jung: Moderne Psychologies; Vorlesungen and der ETH Zurich [unpublished manuscript], Bd. 1, Vorlesung 4, Nov. 24, 1933, p. 31)

In English, this reads:

You know, history has always recorded biographies and psychologies, – the life of ‘great men’; among these predominantly the ‘men of action’ [*Tatmenschen*] have attracted the interest of psychological historians. But there also exist other personalities who are not ‘men of action’, but stand out by their inner experiences.

Jung continues by specifying some authentic sources for these personalities: the lives of the saints (*Acta sanctorum*), court records of trials of the witches and, yes: ‘later the miraculous accounts of the stigmatized and somnambulistic persons’, and he refers to a rather extensive literature about these personalities at the end of the eighteenth, beginning of the nineteenth century.

In any case, there is no reason to insert the term ‘psychic’ people. Jung’s definition, ‘personali-ties who stand out by their inner experiences’, is much broader and clearer. It has the connotation of ‘strange’ and *may* include the persons which the English language calls ‘psychic’. The arbitrary insertion of the term ‘psychic’ erroneously blurs the difference between ‘*psychisch*’ in German and ‘psychic’ in English. The former is related to the psyche (*Seele*) as in, for example, ‘*psychische Gesundheit, psychische Krankheit* (mental health, mental disease)’; there is no connotation/mean-ing of ‘mediumistic’ or spiritistic.

Now, nearly 50 years after C.G. Jung’s death, the ‘mediumization’ and mystification of his per-sonality and work unfortunately seems to persist, despite Jung’s empirical stance and his episte-miological critical approach to psychology as whole discipline. We still lack critical editions of Jung’s work which meet the standard of scholarship to allow an accurate evaluation of the develop-ment of his ideas and the study of their significance for the history of psychiatry, psychology and general intellectual history.

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1. https://www.facebook.com/groups/56536297291/
2. https://pubmed.ncbi.nlm.nih.gov/27473734/
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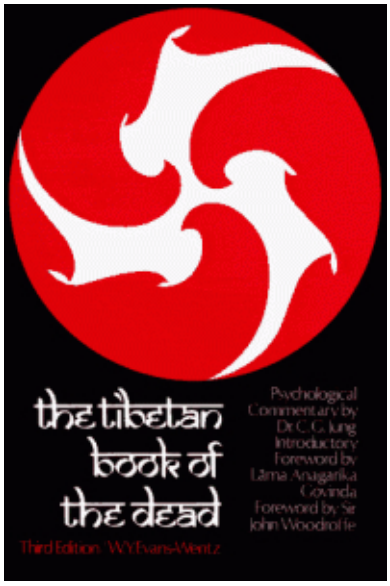
1.1.18 Tibetan Book of the Dead: [THE JUDGEMENT] (2023-04-18 04:17)

[1]Carl Jung Depth Psychology Facebook Group



[THE JUDGEMENT]

[Instructions to the Officiant]: Yet, again, it may be possible that because of the influence of bad karma one will not recognize even thus.

Therefore, call the deceased by name, and speak as follows:

O nobly—born, (so—and—so), listen. That thou art suffering so cometh from thine own karma ; it is not due to any one else's: it is by thine own karma.

Accordingly, pray earnestly to the Precious Trinity; that will protect thee.

If thou neither prayest nor knowest how to meditate upon the nor upon any tutelary deity, the Good Genius, who was born simultaneously with thee, will come now and count out thy good deeds [with] white pebbles, and the Evil Genius, who was born simultaneously with thee, will come and count out thy evil deeds [with] black pebbles. Thereupon, thou wilt be greatly frightened, awed, and terrified, and wilt tremble; and thou wilt attempt to tell lies, saying, 'I have not committed any evil deed'.

Then the Lord of Death will say, 'I will consult the Mirror of Karma'.

So saying, he will look in the Mirror, wherein every good and evil act is vividly reflected. Lying will be of no avail.

Then [one of the Executive Furies of] the Lord of Death will place round thy neck a rope and drag thee along; he will cut off thy head, extract thy heart, pull out thy intestines, lick up thy brain, drink thy blood, eat thy flesh, and gnaw thy bones; but thou wilt be incapable of dying.

Although thy body be hacked to pieces, it will revive again.

The repeated hacking will cause intense pain and torture.

Even at the time that the pebbles are being counted out, be not frightened, nor terrified ; tell no lies; and fear not the Lord of Death.

Thy body being a mental body is incapable of dying even though beheaded and quartered. In reality, thy body is of the nature of voidness; thou needst not be afraid. THE MANTRA OF CHEN RAZEE "OM MA—NI PAD—ME HUM" <Described on page xxxiv>

Lords of Death are thine own hallucinations.

Thy desire—body is a body of propensities, and void.

Voidness cannot injure voidness; the qualityless cannot injure the qualityless.

Apart from one's own hallucinations, in reality there are no such things existing outside oneself as Lord of Death, or god, or demon, or the Bull—headed Spirit of Death.

Act so as to recognize this.

At this time, act so as to recognize that thou art in the Bardo.

Meditate upon the Samadla of the Great Symbol.

If thou dost not know how to meditate, then merely analyse with care the real nature of that which is frightening thee.

In reality it is not formed into anything, but is a Voidness which is the Dharma—Kāya?

That Voidness is not of the nature of the voidness of nothingness, but a Voidness at the true nature of which thou feelest awed, and before which thine intellect shineth clearly and more lucidly: that is the [state of] mind of the Sambhoga—Kāya.

In that state wherein thou art existing, there is being experienced by thee, in an unbearable intensity, Voidness and Brightness inseparable,—the Voidness bright by nature and the Brightness by nature void, and the Brightness inseparable from the Voidness,—a state of the primordial [or unmodified] intellect, which is the Ådi—Kāya.

And the power of this, shining unobstructedly, will radiate everywhere; it is the Nirmāna—Kāya.

O nobly—born, listen unto me undistractedly.

By merely recognizing the Four Kāyas thou art certain to obtain perfect Emancipation in any of Them.

Be not distracted.

The line of demarcation between Buddhas and sentient beings therein.

This moment is one of great importance; if be distracted now, it will require innumerable aeons of time for thee to come out of the Quagmire of Misery.

A saying, the truth of which is applicable, is:

‘In a moment of time, a marked differentiation is created; In a moment of time, Perfect Enlightenment is obtained.’

Till the moment which hath just passed, all this Bardo hath been dawning upon thee and yet thou hast not recognized, because of being distracted.

On this account, thou hast experienced all the fear and terror.

Shouldst thou become distracted now, the chords of divine compassion of the Compassionate Eyes will break, and thou wilt go into the place from which there is no [immediate] liberation.

Therefore, be careful.

Even though thou hast not recognized ere this—despite thus being set face to face—thou wilt recognize and obtain liberation here.

[Instructions to the Officiant]: If it be an illiterate boor who knoweth not how to meditate, then say this:

O nobly—born, if thou knowest not how thus to meditate, act so as to remember the Compassionate One, and the Sañgha, the Dharma, and the Buddha, and pray.

Think of all these fears and terrifying apparitions as being thine own tutelary deity, or as the Compassionate One.

Bring to thy recollection the mystic name that hath been given thee at the time

‘Even though thou fallest down precipices, thou wilt not be hurt Avoid awe and terror. The Tibetan Book of the Dead, Page 315-319

1. https://www.facebook.com/groups/56536297291/

1.1.19 Dr. Jung credits Sabina Spielrein - Anthology (2023-04-19 03:52)

[1]Carl Jung Depth Psychology Facebook Group

Your thinking is bold, far-reaching, and philosophical. Carl Jung to Sabina Spielrein, August 8, 1911.

Your study is extraordinarily intelligent and contains splendid ideas whose priority I am happy to acknowledge as yours. Carl Jung to Sabina Spielrein, Dec. 23, 1912

Minds such as yours help advance science. You [definitely] must become a psychiatrist. - Jung to Spielrein, (Spielrein 13 June 1909, p. 101)

You will see that this investigation is the necessary preliminary work for the psychology of Dem. praec. Spielrein's case is proof of that (it's in the Jahrbuch). Carl Jung, Freud/Jung Letters, Vol. 1, Page 23.

He [Jung } is honest and points this out in his writings long afterwards, recollecting that it is his pupil, Dr Spielrein, who had the idea, and stressing that Freud later borrowed it from her (Jung 1911–12, para. 504, note no. 38). Her idea, his idea … Jung does not fail to state explicitly Sabina's intellectual independence. Mireille Cifali, Sabina Spielrein, a woman psychoanalyst: another picture, Page 3

She succeeds in writing, and is consequently recognized for her fine intelligence, her exacting mind, and her bold ideas. Freud describes her work as 'magnificent' (Spielrein 7 January 1912, p. 41).

: another picture, (ibid., p. 41), and her name is published alongside that of Freud and Jung. They encourage her to write. She signs her articles. This is remarkable, for though women are accepted as psychoanalysts, they are mainly known for being clinicians, not theoreticians. They are not known for their writing. Mireille Cifali, Sabina Spielrein, a woman psychoanalyst: another picture, Mireille Cifali, Sabina Spielrein, a woman psychoanalyst: another picture, Page 4

Spielrein was one of very few people who continued to correspond with both Freud and Jung after their split. Thomas Kirsch, The Jungians, Page 206

Within the Index of Dr. Jung's Collected Works he acknowledges the contributions of Sabina Spielrein and her own Works multiple times. (Collected Works, Index, Page 630) [See Image]

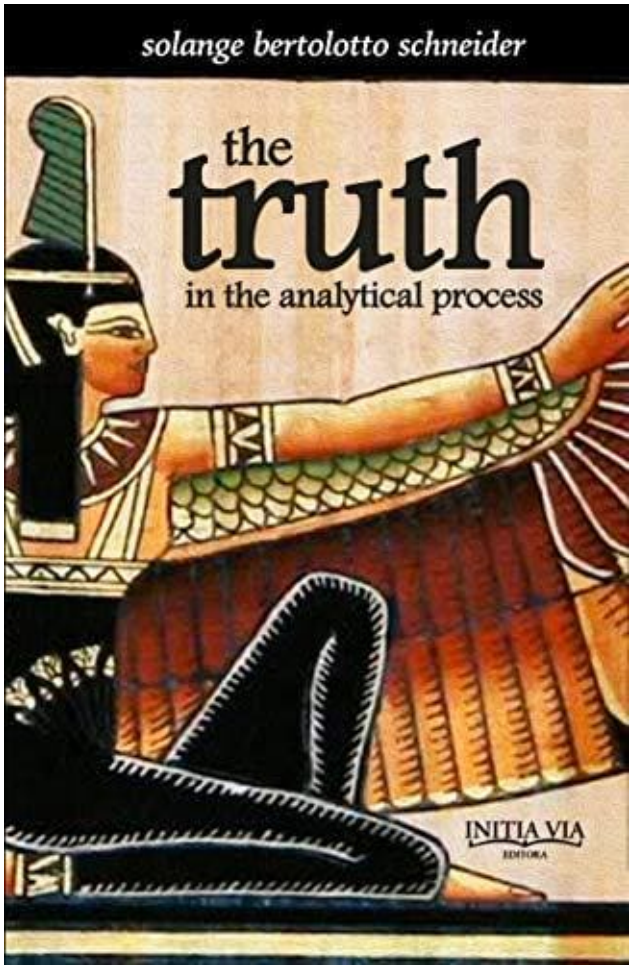
1. https://www.facebook.com/groups/56536297291/

1.1.20 1. Solange Bertolotto Schneider Great The Truth in the analytical process - YouTube (2023-04-20 04:05)

Solange Bertolotto Schneider The Truth in the analytical process - YouTube

[1]Carl Jung Depth Psychology Facebook Group

[2]Solange Bertolotto Schneider The Truth in the analytical process



Solange

[3]Carl Jung Depth Psychology Blog

[4]Carl Jung on Instagram

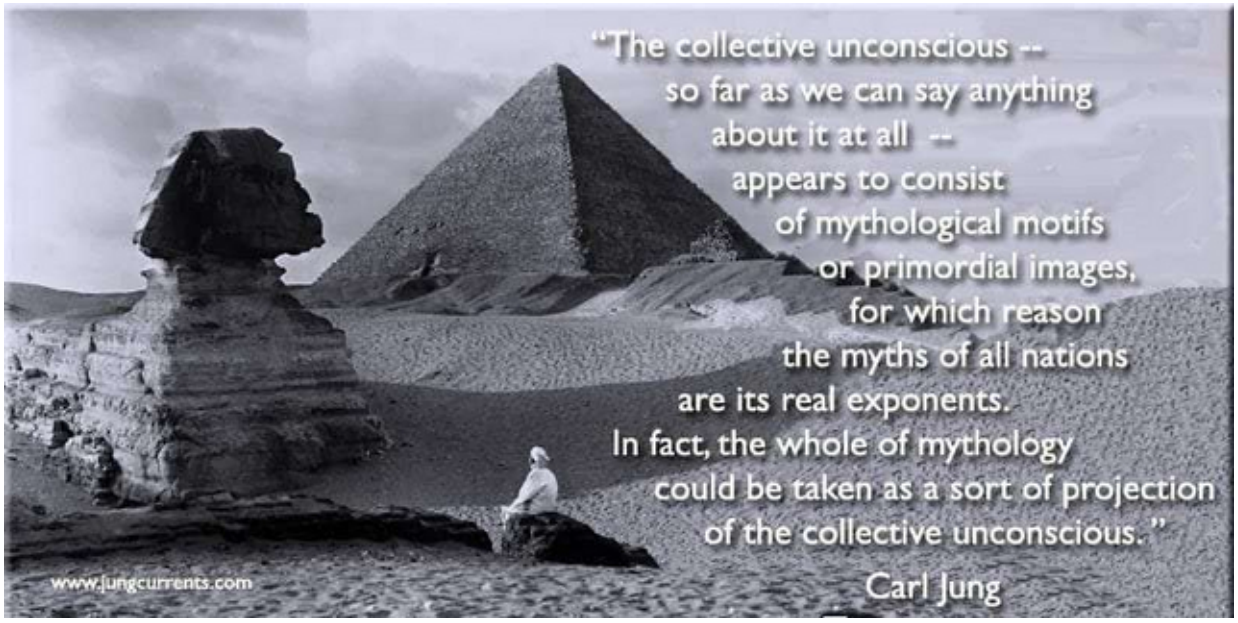
1. https://www.facebook.com/groups/56536297291/
2. https://www.youtube.com/watch?v=c5uNs046E_E&ab_channel=SolangeBertolottoSchneider
3. https://carljungdepthpsychologysite.blog/
4. https://www.instagram.com/carljungdepthpsychology/

hally369 (2023-04-28 00:48:07)
Solange thank you for speaking the truth which aches in all of us. Now is the time for the boldness of honesty to prevail.

1.1.21 How can we know the whole Individuation (2023-04-21 04:23)

How can we know the whole Individuation

[1]Carl Jung Depth Psychology Facebook Group


"The collective unconscious --
so far as we can say anything
about it at all --
appears to consist
of mythological motifs
or primordial images,
for which reason
the myths of all nations
are its real exponents.
In fact, the whole of mythology
could be taken as a sort of projection
of the collective unconscious."
Carl Jung
www.jungcurrents.com

So the Self is part of the collective unconscious, but it is not the collective unconscious; it is that unit which apparently comes from the union of the ego and the shadow.

We designate that totality as the Self, where everything conscious is united with everything unconscious, with the exception of those things that reach beyond our limitation in time and space.

The Self is in its structure like the collective unconscious, and it is also a non-ego because it is beyond our grasp; it reaches over our heads.

We can never say: "I know this Self of mine."

We don’t know it, we can never know it because it is the bigger circle that includes the smaller circle of our consciousness.

Just as the Self is a unit in the collective unconscious, so we are units in the Self.

And how can we know the whole of which we are only a part? Carl Jung, Visions Seminar, 15 June 1932, Page 754

1. https://www.facebook.com/groups/56536297291/

1.1.22 The Spiritual Exercises of Ignatius Loyola: Lecture 13 [16 February 1940] (2023-04-22 04:47)

[1]Carl Jung Depth Psychology Facebook Group

Lecture 13 16 February 1940

We talked last time about the meditation on the peccatum mortale.

Today I want to give you an overview of the first week’s meditations, and then we’ll return to the peccatum veniale.

The first exercise includes the meditation on the sins of the angels, the sins of the 1rst parents, and lastly one’s own sins.

This meditation is followed by a colloquy, a dialogue with one of the divine figures, generally at the end of each exercise.

The purpose of this colloquy is to make the meditator particularly aware of the divine presence in the exercises.

By talking to another party, as it were, the effect is naturally much more vivid than if one simply turns inward to meditate.

In addition, this colloquy does not just take place with the divine figure, but also with the exercise director, a soul guide who supervises the exercises and gives the necessary instructions, talks with the exercitant about the meditation, points out any mistakes, and hears the confession.

These methods and circumstances ensure that the meditation on the sins is certain to make a deep impression on the meditator.

The aim is of course to make the meditation a deeply personal experience.

The meditators do not dream, for example, but hear themselves speaking before a witness, which makes the whole exercise more dramatic and impressive.

The second exercise relates to the examen generale— that is, a general examination of one's own sins, and as usual this meditation is divided into separate points.

The first point involves putting on trial, as it were, the vari ous sins committed during the course of one's life.

In order to picture things as realistically as possible, this must be imagined as a kind of court hearing.

You imagine yourself standing before a judge or jury and acknowledging your misdeeds. These must be recounted with all the relevant details, giving the time, the place, and all the individual circumstances.

The second point involves precisely weighing up each individual misdeed, from a moral perspective as well as all the other pos si ble angles, naturally also in regard to religious truths.

The third point is a comparison of one's own sinfulness and the corruption of humanity in general with the lives of the saints and the innocence and purity of the angels, whose particular merit lies in not committing any sins. The angels have the characteristic of "non posse peccare."498

The bad angels sinned only once, in a fundamental fashion, and the whole company immediately tumbled down to hell.

There they were transformed into evil demons, and have not been able to do anything but sin ever since.

Then one also compares oneself to the purity of God himself and thereby realizes one's own odiousness.

Then, again point by point, one has to imagine what God is like, the God against whom one has sinned, and one has to exclaim with won der that God has put up with the angels, with mankind, and with one's own nature all this time despite all this sinfulness.499

At the end of these points, there is another colloquy in which, as usual, only the medita-

tor speaks.

It is actually not really a colloquy, but an address that the meditator gives to any of the divine figures and in which one praises the divine mercy and proposes a list of good intentions which one promises to keep to henceforth.

Now comes the third exercise.

This consists 1rstly in repeating once again the colloquy that took place in the two previous exercises.

So there is now another colloquy which is to be made with “Our Lady” so that she will advocate for the speaker with Christ.

The Beata Virgo, the “sacred virgin,” is chosen as an intercessor for the sinner for a very particular reason: namely, that according to the Church, she, body and soul, ascended to heaven after her death.

She is therefore the 1rst dead person ever to be received in heaven with her body, meaning she naturally has a special
relationship with us mortal, carnal men and will therefore understand inners particularly well.

That’s the only conclusion we can draw, or at east it’s the generally accepted view.

Consequently, she is an advocate par excellence.

And then one has to ask her to grant one recognition of one’s own sins, of the extent to which one’s previous way of life was wrong, and finally also of the vain, transient, and fleeting nature of the world.

Then follows a colloquy with Christ, who will essentially then be one’s intercessor with the Father.

So you see, it takes place in stages.

Then comes a colloquy directly with the Godhead, the Father, and specfically to ask for the same three things: recognition of one’s own sinfulness and depravity, recognition that one’s previous attitude was wrong, and complete recognition of the transience and super1ciality of the world.

The fourth exercise that follows consists of repeating the third exercise.

So you see that in these exercises the re6ection on the sins is recapitulated
in all pos si ble forms, in order to make a particularly lasting impression
on the meditator.

So, it consists again of imagining the wickedness,500 corruption,
depravity, and odiousness within oneself, and in which one would
be lost eo ipso were one unable to beg for God’s grace.

Now, bringing this meditation to its climax, comes the 1fth exercise. This is the meditation on hell, which occupies a very special position, if one may say so.

It is done in incredible detail. The meditator has to imagine very precisely and concretely the length, breadth, and depth of hell.

In the oratio, the prayer, one even has to ask God to give one a very precise and clear sense of what it is like to be punished in hell.

The 1rst point to be meditated on is thus a very precise and concrete visualization of the great 1res and the multiple and varied ways in which the damned suffer.

The second point is an equally sensate pro cess, in which one imagines the wailing and blaspheming of the damned, the sounds that ring out around hell.

The third point involves smelling the smoke, the burning sulfur, the putrescence, the stench of feces and rotting matter emanating from what are, after all, corpses.

In the fourth point, one vividly imagines a bitter taste which represents the pangs of conscience or bitterness that one would feel if one were damned to hell for eternity and looked back on one's life and had to say to oneself, "I messed up in all those idiotic ways and now I am lost forever."

And finally comes the sense of touch, imagining how it would feel to burn in this 1re. We'll pick up a few more points about the hell meditation from our old Jesuit friend Izquierdo later.

The finale is a colloquy with Christ again, this time about the terrible impression that you have of hell, about the fate of eternal damnation, and you give thanks that you have not sunk so far even though you actually deserved such a fate long ago due to your corrupt and depraved nature.

That is the content of the 1rst week. Perhaps I should also tell you about the general circumstances during such an exercise week.

During the period when one is completing the exercises, one should exclude, if pos si ble, all thoughts that are not directly related to the exercises.501

Specifically, from the time you wake up until you go to sleep, all thoughts relating to anything worldly must immediately be suppressed, and only things which are related to the purpose of the exercises should be allowed to become conscious, in ful1llment of the Ignatian instruction that we should only choose that which is useful for our goal.

It is about training the ability to concentrate and to discipline our impulsive instinctual and capricious nature.

If one prays during the exercises,502 it should always be done while imagining that Christ, God the Father, or the Virgin is looking on, so that one always has the feeling of a presence, that one is never alone, as it were, but is always being monitored by the eternally watchful eye of the Godhead.

In concreto, this is done in such a way that the exercise director goes into each individual detail, examines it, and holds the meditator to account.

The meditations themselves can be done in vari ous positions, depending on personal preference.

This could be sitting, lying, or standing, walking to and fro, or kneeling.

After each exercise, one has to examine again how the exercise went, whether every thing went rite, exactly according to
the instructions, and lege artis, or whether any point was overlooked.

To aid concentration, the meditations should be done in a darkened room.

The curtains should be drawn or the shutters closed. Laughing is not allowed.

Of course, one may also encounter other people, although the meditations are done alone.

When one meets others, one may not look them in the eye, apart from on greeting, and if pos si ble one should not talk to them, in order not to have other thoughts.

The necessary feelings of regret should be cultivated with acts of selfpenance, such as fasting, sleep deprivation, and 6agellation.

The 6agellation is optional: it is left up to the individual whether to do it. But sometimes 6agellation is used.

There are many people, even clergymen, who do the small exercises and simply cannot take the large exercises, psychologically.

I’ve met a few Catholic clerics who said they had not been able to get through it, because they were so affected that they became severely depressed and were pushed to the limit even physically.

You can easily imagine that happening, because it’s a terribly aggressive thing.

Of course, if you just listen to a lecture about these things and have never done them yourself, it’s hard to picture.

You can’t put yourself in the state of mind that you might be in if you were really to seriously consider your own sins.

I must say, I have not done these exercises, but I am blessed with a pretty good imagination and can picture how it might be.

But I have also seen what it is like when someone takes these things seriously.

These people want to take it seriously, and it is a serious business for them; other wise they wouldn't subject themselves to it, and if they do, it is clear that they will be moved to their core.

Hopefully I've managed to give you an impression of the extraordinarily impressive way in which one becomes aware of one's own sinfulness.

I)would like to support that with a few points from Izquierdo's meditation book, speci1cally about the peccatum veniale— I already translated a few bits about the peccatum mortale before.

They [the peccata venialia] include sins that happen due to carelessness, from imbecilitas or lack of attention, and even perfect people are not completely immune to these sins.

Other peccata venialia are done out of real evil [. . .].

The first point in the meditation is to get a deep impression of the strictness with which God also punishes venial sins. Indeed, he keeps that terrible imprisonment in Purgatorium [the purgatorial 1re] ready as punishment. [. . .]

The second point contemplates how much one should actually fear the venial sins. [. . .]

They are punished by God with terrible punishments involving not just physical suffering and persecution but also—
mainly— spiritual punishments: for example, being subjected to temptations which then cause the affected person terrible trou bles, hen unrest, pangs of conscience, desolation, darkness, aridity [e.g., like a thirsty animal deprived of water, that is, of the grace of God; CGJ], and 1 nally, privation of the peace and calm that are always the fruit of a good conscience.503

These, then, are the sacred punishments that God hands out.

Then one considers how great is the evil even of venial sin, because the consequences to which it can ultimately lead are similar to those of peccatum mortale. [. . .]

One must therefore consider as deeply as pos si ble the consequence of venial sin.

Namely, it is a spiritualis aegritudo animae (spiritual sickness of the soul) which causes the same effects as a physical illness has on the body.

That is, it generates stulti1cation and lack of strength with which to resist temptations. It also generates a weariness with regard to spiritual matters;

[there is no longer any willingness, there is re sis tance; CGJ] to prayer and to the colloquy (conversatio) with God, a weakness, weariness, and laziness preventing one turning to the spiritual path: [. . .] and thus this spiritual sickness from the venial sin now disposes one to the death of the soul, namely to peccatum mortale, to mortal sin.

That is what we have to fear the most about venial sin [that it leads to peccatum mortale; CGJ].504 503

There are also a few other points worth mentioning about the meditation on hell.

Namely, similarly to what I told you before, he describes how one should carefully visualize the place when meditating on hell:

One has to imagine a great cavern, which one pictures in one's mind and which in real ity is at the center of the world [presumably of the earth; CGJ], full of sulfurous 1re in which the damned are submerged like 1sh in the depths of the ocean.

And one must say the prayer and beg God to grant one a vivid fear of descending to such a place.

And if love505 is not suf1cient to turn one away from such a fate, then at least let fear prevent it./ The punishments in hell consist in princi ple of the privatio gloriae [the privation of glory, the withdrawal of glory; CGJ], which the damned forgo.506

This is is of course the gloria Dei. The glory is the emanation of God, his merciful 1re, which these damned souls forgo.

As Saint Thomas teaches, the punishment is unending, because it robs one of the in1nite goodness that is God, the possession of which is the privilege of the Blessed.

Thus Saint Chrysostom also says that a thousand hellish 1res combined still would not reach the scale of the punishment of the damned, namely the privatio Dei [that is, the state of being removed from God; CGJ] because God is the center of the soul [the innermost point toward which the soul is oriented and pulled; CGJ], and this pull is in1nitely greater than that of other things to their center, e.g., the limbs that are attached to the body[.]

So he says that the arms, legs and head are less drawn to the body than the soul is to that center which it carries in itself.

And thus the separation from this center, the tearing off, causes in1nitely more pain than if a living person's limbs were torn off.507

This point is essential. In puncto hell, Izquierdo is now particularly graphic.

At the time when this text was written, the seventeenth century, the Jesuit sermons and missions played a particularly large role, especially through the small exercises, as I mentioned in the historical introduction, which were generally led by wandering preachers, while the large exercises were only performed by clerics or particularly pious men.

Izquierdo now talks about meditating on the hellish apparitions using the senses:

The sense of sight is tormented by this evil light of the infernal 1re [. . .].

The sense of sight is plagued by demonic figures that take the form of lions, tigers, bears,

snakes, dragons, and other terrible beasts, and also the putrid corpses of the damned and other frightful and abominable creatures that are imprisoned there./

The sense of hearing is tormented by the constant noise of hellish hammering, of raging cries, moans, lamentations, screams of the damned, by quarreling, blaspheming, cursing, and all kinds of other dreadful and shocking sounds. [. . .]/

The sense of smell is tormented by an unbearable stench, by the smoke of the 1re and the sulfurous fumes, and by the
awful reek of the rotting bodies of the damned, worse than the stench of as many festering cadavers of dogs all piled up together in an airless place./

The sense of taste is tormented by permanent hunger and raging thirst for which there is no relief. There is only one thing
to eat, absinthium [wormwood, that is the bitterness; CGJ].

And to drink, bile [. . .]./ The sense of touch, incorporating the whole body, is plagued by this sulfurous 1re in which the damned are completely submerged. Oh ignorant sinner, if you cannot bear to hold one finger in the 6ame of a candle for the briefest of moments, how will you bear being submerged from head to toe in the flames of hell for all eternity? [. . .]/ The inner sense is plagued by an acute perception of pain and by sad and terrible fantasies that are imagined over and
over again [. . .].

The appetitus sensitivus [that is, intellectual pursuits, human desire; CGJ] consists of a tempestuous longing that is never
fulfilled.

There are af6ictions and fears. The intellect is full of misapprehensions.

It is imbecilic and fatuous, sees nothing else and is directed only at perceiving the enormity of the infernal punishments [. . .]. The will is doggedly 1xed on evil and is afraid of reaching the good that one cannot reach, and afraid of the evil that one cannot avoid [. . .]./

The mind is plagued by fantasies that it constantly generates, feeds, and incubates, and from which the worm of remorse hatches [that voracious worm of conscience, pangs of conscience; CGJ].

The Holy Scriptures say of this worm that it will never die. [. . .]/

As Saint Gregory says, in hell the wretched creature suffers a death without death, an end without end, because death always lives and the end always begins. [. . .]

Because these damned souls are eternal, their imprisonment is also everlasting, the 1re is everlasting.508

This is how Izquierdo, our Jesuit Father from the seventeenth century, suggests we might contemplate hell.

Before we get into the meditations of the second week, we have to ask ourselves— from a

historical and psychological distance— what this concept of sin is all about.

Why does a sense of their own sinfulness have to be so drummed into people? There are prob ably historical reasons for it.

This form of the exercises is medieval, not modern, and we are thus in the realm of medieval psy chol ogy, in which the Church had a lot to be guilty about. In Spain alone, from the burning of heretics.

It was a dreadful and dark time, rooted to a large degree in the barbarity and unconsciousness of the time, a barbarity which until recently we thought we had risen above.

But now we have discovered a few things in this regard, thank God.

Maybe it will get even better, but we have become slightly more enlightened in this respect.

Hitherto we looked down on the Middle Ages with regret: a terrible time—it did these awfully uneducated and ignorant people a lot of good when a missionary came and hauled them over the coals to give them a bit of a shock about themselves and their spiritual fate.

This form of meditation on hell is of course very medieval, and one tends to disregard something like that with a smile.

But I must stress that even in the most modern form of the exercises, sinfulness plays a significant role.

We must ask why it is that people have to be made to feel their own sinfulness so keenly.

We know that we are, unfortunately, not gods, and that it is terrible to tell children they will burn in hell if they don't
obey their papa.

That plants an inferiority complex in them.

One should therefore instead tell them more often that they are good. "Tout est bien, sortant des mains de l'Auteur des choses."509

You just have to tell them that, then they'll all be good people, amenable and appreciative. Now just give that a try.

These ideas, which came in with the French Revolution and our dear Rousseau, are still 6oating around.

Of course, it is very nice to be friendly to people when you 1rst meet them.

It is also better to treat the other person like a gentleman before you put the boot in. But, you have to ask: is it any use? And is it really true? As we have recently read in the newspapers, people also have quite dif fer ent backgrounds.

All people, even the most primitive, provided one approaches them in the right way, are awfully nice in ordinary circumstances.

I once spent time with a primitive tribe;510 we spent the whole eve ning enjoying ourselves and dancing around the 1re together.

They were extremely charming. They thought we were very nice people. We thought they were, too.

Two days later, an Englishman came upon the same people.

He approached them the wrong way and snarled at them. So they speared him.

That could have happened to us, too. We were just three White fellows,511 with only one gun.

That's why one hears such contradictory reports about the primitives.

Some say the Papuans512 are the slyest dogs going, with not a trace of loyalty and faith or anything good, and others say they are the most lovable children— yes, they are like children.

They are terribly nice, but also diabolical; they abuse animals and all sorts.

If a child has a bad upbringing and grows up in an abusive atmosphere, as is the case in many families, you will 1nd that this child abuses others. Only the abused become abusers.

Then they torment animals and other people, and then those sweet children are bad kids.

It's a fact of nature: men are not just good, they are also bad. And if we want to know the truth, we must know that we are not only capable of being good- natured.

One doesn't harm others, one treats them well.

On the one hand, we are capable of great virtue; if we are well brought up we are astonishingly good at self- denial, but on the other hand, we can also do the most terrible, unbelievable things— like machine- gunning people, women and children even, as we keep reading about at the moment.

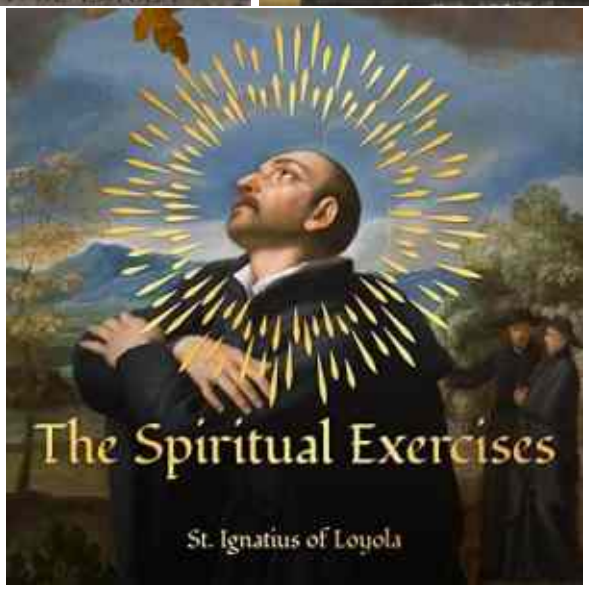
Those who do such things are not bad people, they're just normal folk like you and me.

But they have gotten above themselves, have gone beyond their bearings, just like others who show the highest virtues have also gotten above themselves.

And we must remember that we are not simple creatures, but have a background that stretches in1nitely farther than we
can perceive with normal consciousness. Carl Jung, The Spiritual Exercises of Ignatius Loyola,

Page 197-207

ST. IGNATIUS LOYOLA S.J.
1491
1556
"TO THE GREATER GLORY OF GOD"



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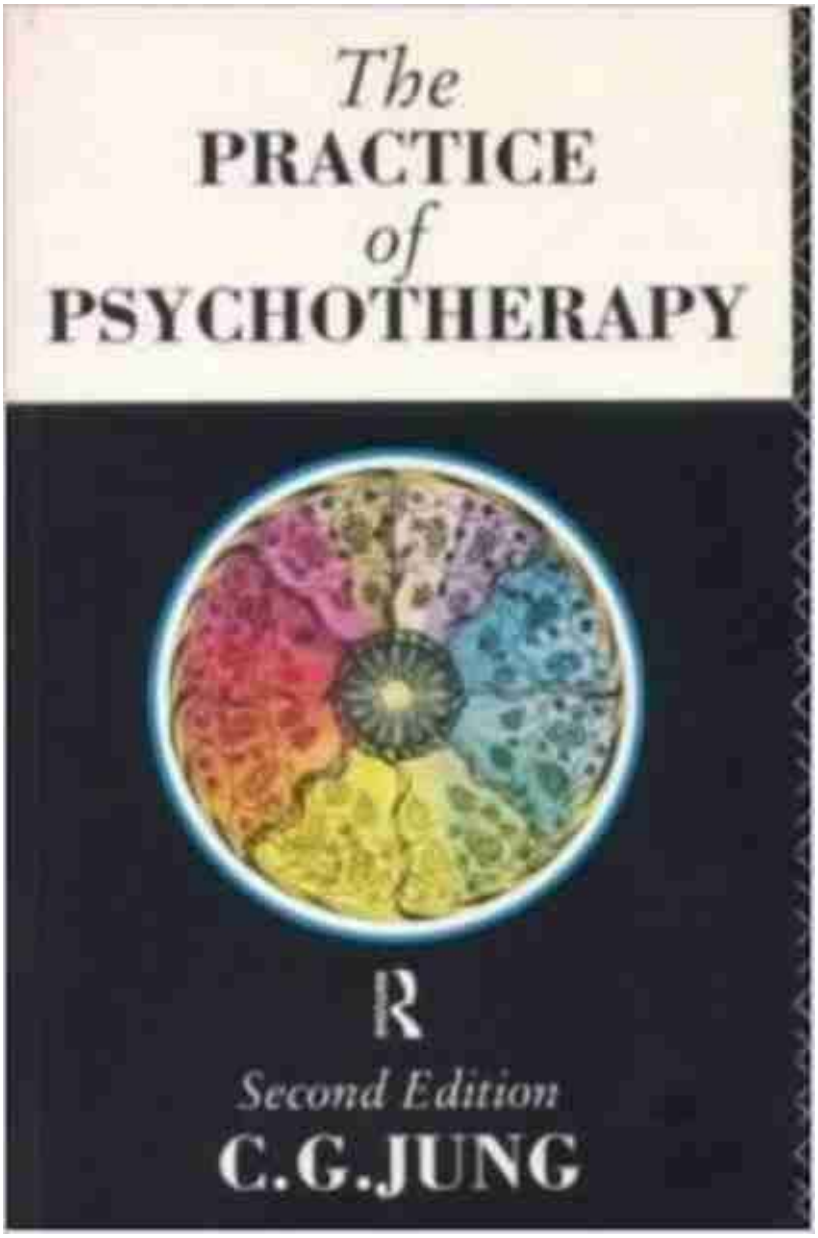
1.1.23 Patients read the analyst's character intuitively (2023-04-23 05:03)

[1]Carl Jung Depth Psychology Facebook Group



Because I know that, despite all rational safeguards, the patient does attempt to assimilate the analyst's personality, I have laid it down as a requirement [...] that the psychoanalyst should first submit himself to the analytical process, as his personality is one of the main factors in the cure.

Patients read the analyst's character intuitively, and they should find in him a man with failings, admittedly, but also a man who strives at every point to fulfil his human duties in the fullest sense.

Many times I have had the opportunity of seeing that the analyst is successful with his treatment just so far as he has succeeded in his own moral development. Carl Jung, CW 4,

586-87

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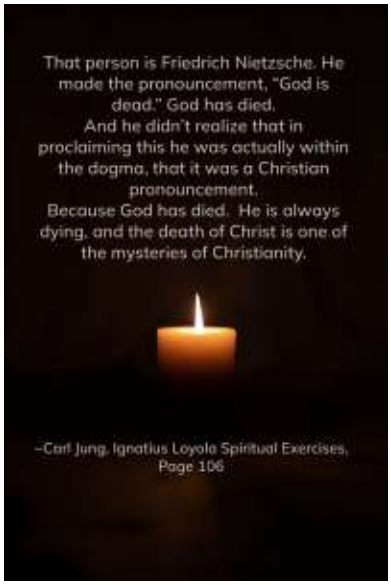
1.1.24 1. Nietzsche, in his identity with Zarathustra. (2023-04-24 05:38)

Nietzsche, in his identity with Zarathustra.

[1]Carl Jung Depth Psychology Facebook Group


That person is Friedrich Nietzsche. He made the pronouncement, "God is dead." God has died.
And he didn't realize that in proclaiming this he was actually within the dogma, that it was a Christian pronouncement.
Because God has died. He is always dying, and the death of Christ is one of the mysteries of Christianity.
–Carl Jung, Ignatius Loyola Spiritual Exercises, Page 106

Nietzsche, in his identity with Zarathustra, reviles the collective man without realizing that he is a collective man himself, so he is really reviling himself […]

Unfortunately enough, he has certain thoughts which transcend the lower regions, but that does not mean that he is identical with his high thoughts.

In that respect he is exactly like a tenor who thinks he is identical with his high notes; but the tenor is a very ordinary man, and the more he identifies with his beautiful high notes, the lower his character will be, if it is only by way of compensation. Carl Jung, Zarathustra Seminar, Page 1421-22.

The Freudian theory of repression certainly does seem to say that there are, as it were, only hypermoral people who repress their unmoral, instinctive drives.

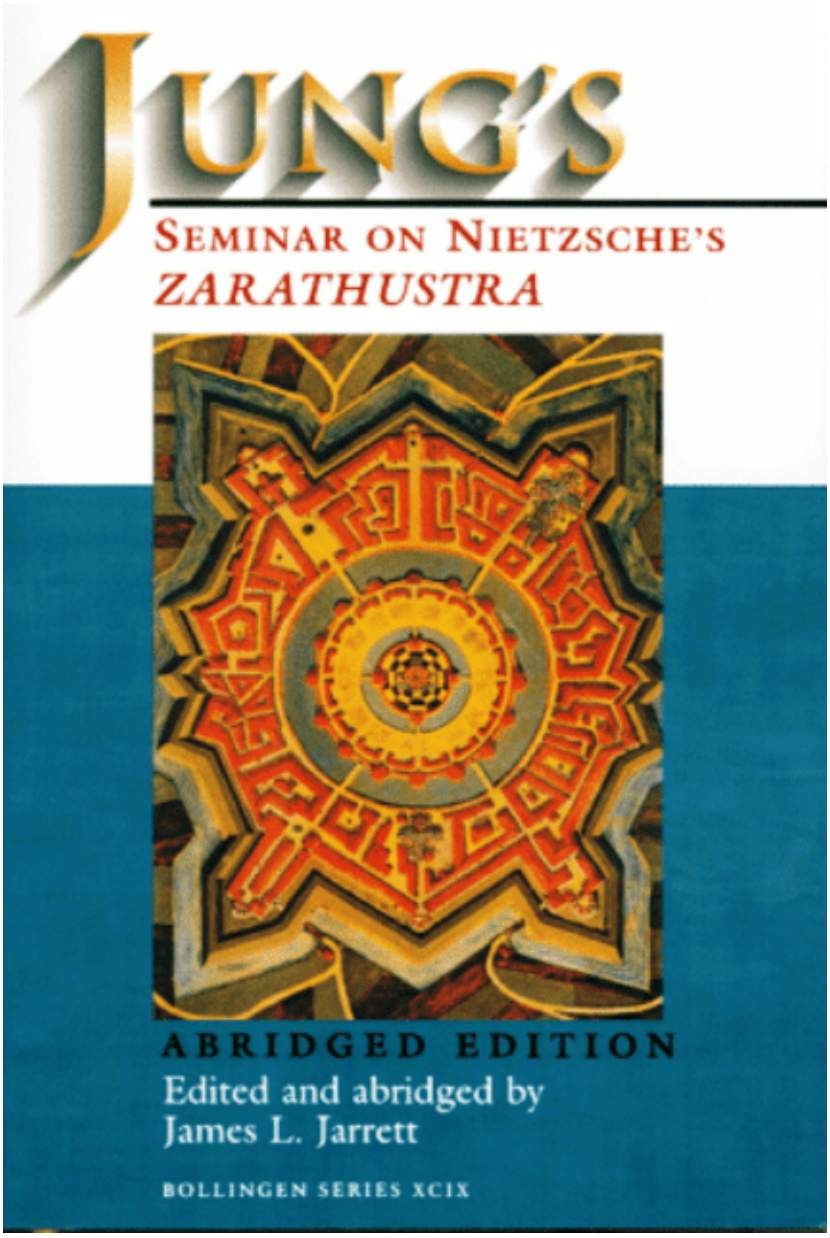
Accordingly the unmoral man who lives a life of unrestrained instinct, should be immune to neurosis.

This is obviously not the case, as experience shows.

Such a man can be just as neurotic as any other.

If we analyse him we simply find that his morality is repressed (Verdrangung).

The neurotic immoralist presents, in Nietzsche's striking phrase, the picture of the "pale felon" who does not live up to his acts. Carl Jung, CW 7, Para 29.



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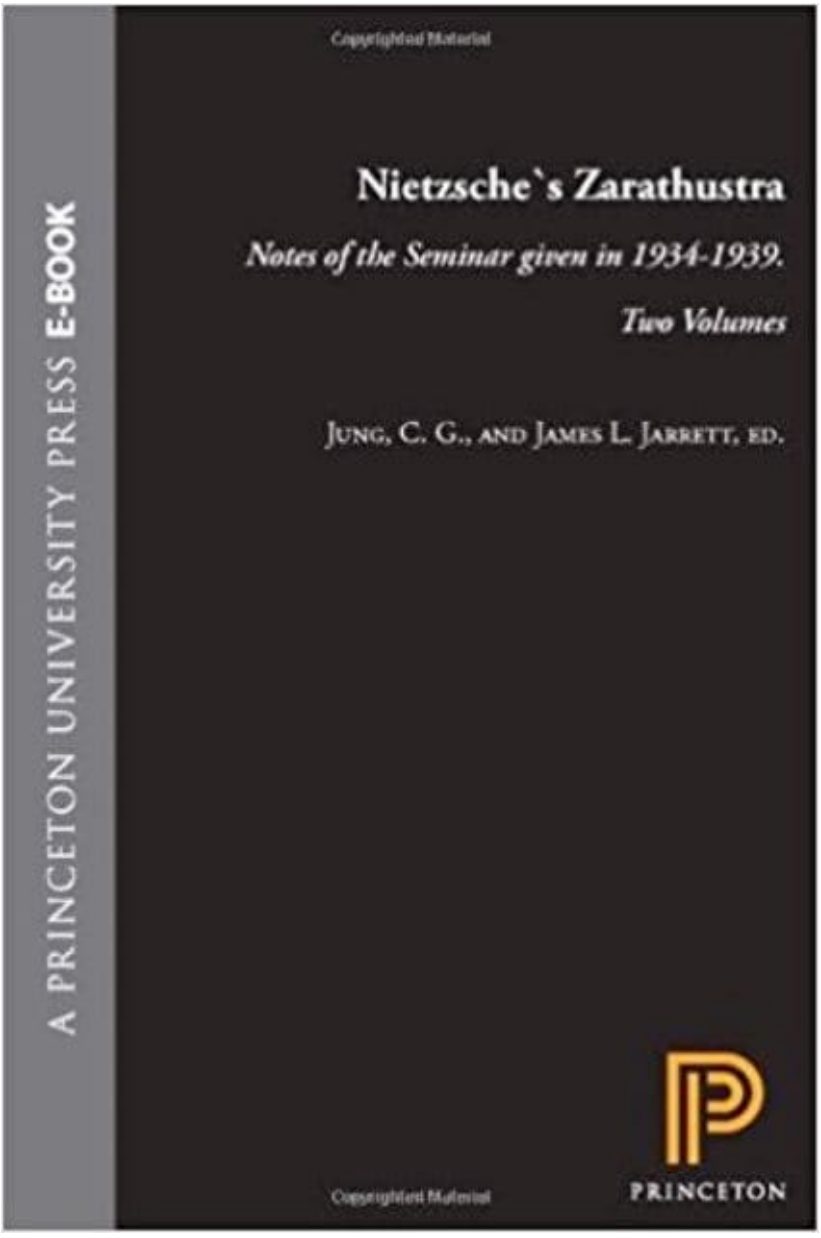
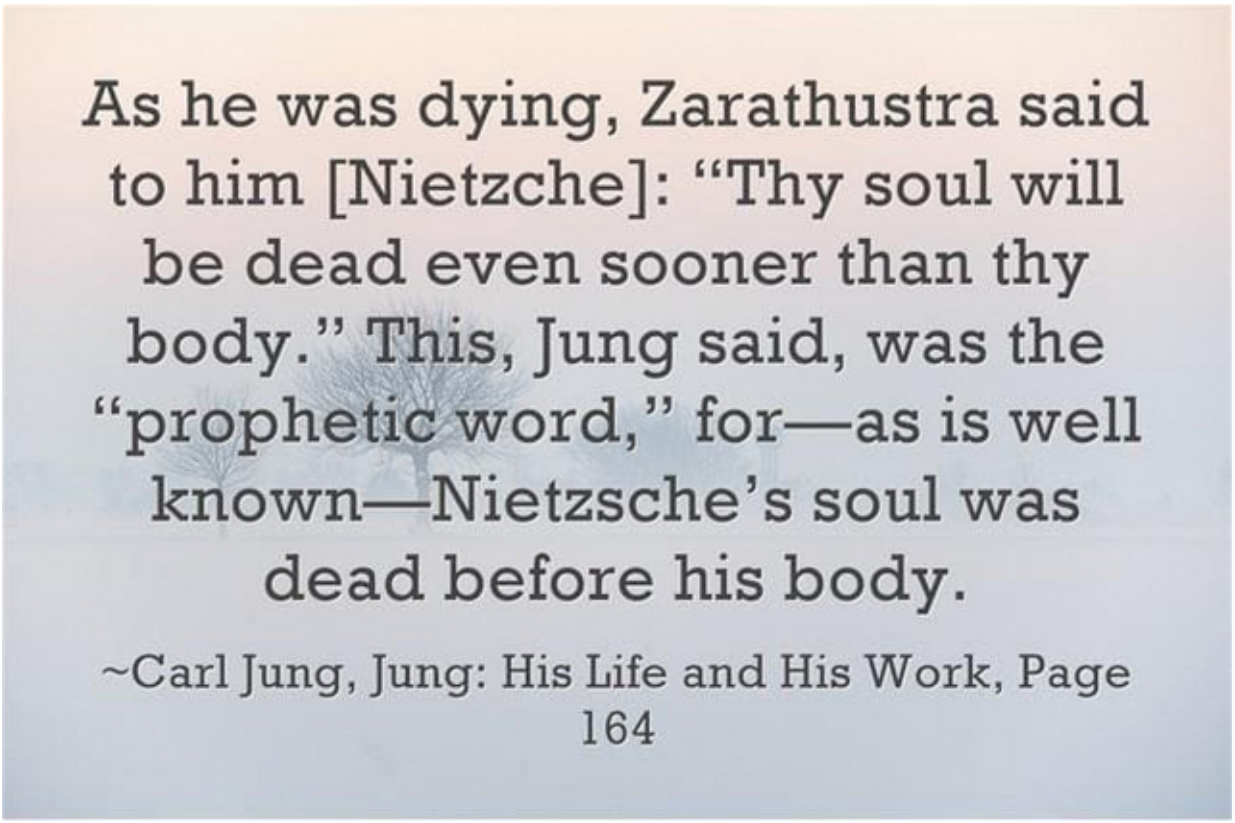


1zarathustra


As he was dying, Zarathustra said to him [Nietzche]: “Thy soul will be dead even sooner than thy body.” This, Jung said, was the “prophetic word,” for—as is well known—Nietzsche’s soul was dead before his body.
~Carl Jung, Jung: His Life and His Work, Page 164

H38 Zarath

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1.1.25 When this happens, both lovers cannot meet on earth. (2023-04-25 05:44)

When this happens, both lovers cannot meet on earth.

[1]Carl Jung Depth Psychology Facebook Group

How does a man whose femininity is locked in the mother complex experience women in outer life?

If a man has too close a tie to his mother, especially a positive one, then he tends to idealize women.

He sees in every woman the Beatrice of Dante, so to speak, or the Virgin Mary, and then such men cannot approach women with their lower parts, with sexuality, and in ordinary human life.

Or they have a split anima situation: they admire a very unapproachable, lofty, beautiful girl from afar and satisfy their sexual desires with prostitutes.

They cannot bring the two together. One can say that love involves these two extreme opposite elements.

On the one side, a romantic spiritual ideal; on the other, a biological drive for the procreation of the race, something very much on the animal level.

And these opposites somehow belong together in a relationship.

But a man who has never freed himself from the mother cannot put the princess and the bitch together, so to speak.

For such a man, an outer relationship with a woman can work as long as it is an adventure or a love affair and the woman fills out his needs and fantasies.

The trouble begins if he marries her and has to live with her in everyday life. There is no human being; there is no warmth.

There is no possibility of a human relationship.

There is also an archetypal background to this which is shown in fairy tales by the motif of the princess locked in the tower.

In one of the most famous, the princess Rapunzel is imprisoned by a witch. It's the mother figure behind the scene which brings forth the constellation.

And when this happens, both lovers cannot meet on earth.

Only when Rapunzel has come down to earth from her tower and the prince has wandered around in the desert in misery and pain can they finally meet.

I think nowadays movies touch many of these essential psychological facts and replace fairy-tale telling and myth telling of former times.

Movies are our modern form of myths and fairy tales, and therefore movies which tell about the inner world, as fairy tales do, are attractive to the public, because we really need myths to have an orientation toward, a mapping out of, the dream world or the unconscious.

In past time there were the innumerable myths of vampires which fascinated people. These tales were retold all over the world.

In China, for instance, there are a whole host of ghost stories in which a man meets a fox, and then the fox turns out to be really the ghost of the dead, who turns up again as a beautifully made-up girl.

He has a marvelous life with her until one day he discovers that she is an evil demon. She is a skeleton. And then sometimes it ends badly.

She pulls him into death, or, with the help of priests and magicians, he frees himself from the demon.

In the Swiss Alps, also, we have stories about cow herdsmen who live high up in the mountains for the whole summer without having women.

Every night the Doggeli, a female ghost, comes invisibly to the door and rides them all the night so that they have dreams of sexual pollution.

In the morning they wake up completely exhausted and can hardly move.

They are overwhelmed, so to speak, by sexual fantasies and by the unlived life. The Way of the Dream, Page 92-95

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1.1.26 Each individual has his own ethical level and form of reaction. (2023-04-26 05:46)

[1]Carl Jung Depth Psychology Facebook Group

Each individual has his own ethical level and form of reaction.

There are, for example, thick-skinned people who can afford a lot of what we would call sins.

Other people cannot afford anything; as soon as they sidestep a bit from their own inner law, they get the most awful dreams and inner reactions […]

People in analysis sometimes do the most incredible things, and you think that now it is possible to catch them on their shadow.

But naturally, as an analyst, one has to wait until they themselves have a dream.

Then they have no dream! The unconscious has pardoned them. Marie-Louise von Franz, Shadow in Fairy Tales, Page 144

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1.1.27 We can forgive the early Christian when he speaks of the love for the neighbor... (2023-04-27 05:48)

[1]Carl Jung Depth Psychology Facebook Group

We can forgive the early Christian when he speaks of the love for the neighbor, because he was quite aware that he did not hate himself. He was taught that he loved himself and he knew it very well.

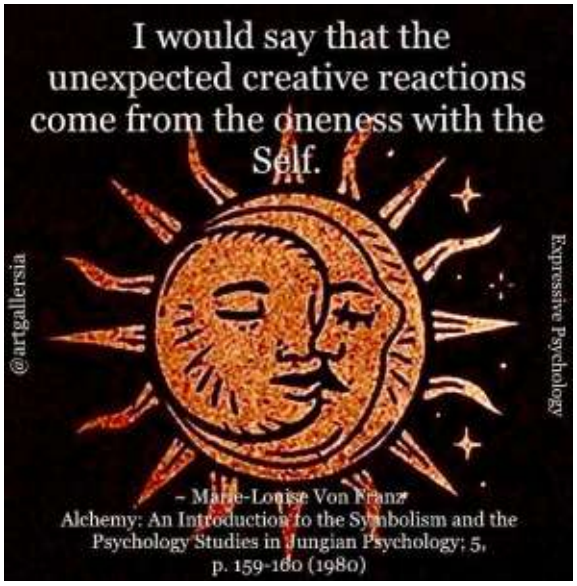
He was aware of the primitive egotism and therefore he was aware of the fact that it was a merit to love the neighbor; he made a merit of it in order to compensate his absolutely naïve selfishness, the naïve love for himself.

Then later on, it was discovered what a cunning loophole that love for the neighbor could be; when things are getting hot for yourself, disagreeable, then you simply love the neighbor and forget all about yourself. Jung, Zarathustra Seminar, Page 700

1. https://www.facebook.com/groups/56536297291/

1.1.28 What is the self? It is yourself and there is no excuse whatever. (2023-04-28 05:52)

[1]Carl Jung Depth Psychology Facebook Group


I would say that the unexpected creative reactions come from the oneness with the Self.
@artgallersia
Expressive Psychology
– Marie-Louise Von Franz
Alchemy: An Introduction to the Symbolism and the Psychology Studies in Jungian Psychology; 5, p. 159-160 (1980)

[...] But it must be clear, if the unconscious flows in with our action and with our behaviour, that we assume responsibility.

Otherwise it would not be expressed, but would simply be an event that occurred, and it would occur just as well to fishes or plants. It would have no merit; it only becomes ethical inasmuch as we know.

If you know that a certain amount of unconsciousness, which means a certain amount of risk, comes in, and you stand for it, you assume responsibility: insofar is your action virtuous or ethical. Carl Jung, Zarathustra Seminar Page 1052-1053.

When you say you submit to the strength of God [it] sounds like something that is in a way very nice.

You have a form, you can even justify yourself apparently, particularly when that strength of God coincides with what is said in books, or with what the priests say, or public opinion says.

For instance, if you raise a fund for certain charitable purposes and [...] call it the will of God and say you are obeying his strength, everybody will pat you on the back and call it nice and virtuous [...]

Hosea could say it was the command of the Lord [to marry the whore] and there was no gainsaying it. But where are you if you say it is the command of the self? You are an egotist, you are excusing yourself.

What is the self? It is yourself and there is no excuse whatever. So you are absolutely in the frying pan.

That is what you come to when you say God is dead: you have no excuse any longer.

But there we are – we have lost every authority for what we do. Carl Jung, Zarathustra Seminars, Page 1054.

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1. https://www.facebook.com/groups/56536297291/

1.1.29 A therapist with a neurosis is a contradiction in terms. (2023-04-29 05:54)

[1]Carl Jung Depth Psychology Facebook Group

The philosophical discussion is a task which psychotherapy necessarily sets itself, though not every patient will come down to basic principles.

The question of the measuring rod with which to measure, of the ethical criteria which are to determine our actions, must be answered somehow, for the patient may quite possibly expect us to account for our judgments and decisions.

Not all patients allow themselves to be condemned to infantile inferiority because of our refusal to render such an account, quite apart from the fact that a therapeutic blunder of this kind would be sawing off the branch on which we sit. In other words the art of psychotherapy requires that the therapist be in possession of avowable,

credible, and defensible convictions which have proved their viability either by having

resolved any neurotic dissociations of his own or by preventing them from arising.

A therapist with a neurosis is a contradiction in terms.

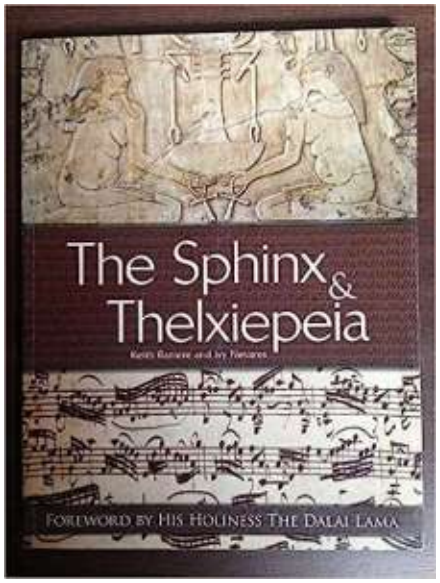
One cannot help any patient advance further than one has advanced oneself. Carl Jung, CW 16, Para 179

1. https://www.facebook.com/groups/56536297291/

1.1.30 Keith Raniere, NXIVM and "His Holiness" the Dalai Lama (2023-04-30 05:31)

[1]Carl Jung Depth Psychology Facebook Group

The Sphinx & Thelixideia" was authored by Keith Raniere of NXIVM infamy with a Foreword by "His Holiness" the Dalai Lama.



The Dalai Lama who publically endorsed Keith Raniere despite being warned multiple times in advance of the egregious acts of Mr. Raniere and his cult against women.

Mr. Raniere would be convicted and sentenced to 120 years in prison for sex trafficking and literally branding women among other crimes.

There has never been a Female Dalai Lama and there likely will not be one anytime soon as reflected in its probability as stated by "His Holiness.":

A female successor [as Dalai Lama] would need to be very, very attractive or otherwise she would be of no use.
-Dalai Lama, BBC Interview 2015.

"A female successor [as Dalai Lama] would need to be very, very attractive or otherwise she would be of no use" Dalai Lama, BBC Interview 2015.

Documentation of these views may be found in the footnotes atthe link below:

[2]Open Buddhism: The Dali Lama and NXIVM Revisited

Beyond this further information may be found within the depositions and trial transcrips of now convicted felons: Keith Raniere, Sarah Bronfman and Allison Mack.

Well known for his Churubic smile, dimples and the attire of a humble monk, the Dalai Lama in fact is fabulously weathy and lives in an actual palace which is surrounded by multiple temples.

Image: Scene from the home of the Dalai Lamai who lives within a Palace within the Dalai Lama Temple in Dharamsala, Himachal, Pradesh, India.

1. https://www.facebook.com/groups/56536297291/
2. https://openbuddhism.org/the-dalai-lama-and-nxivm-revisited/

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